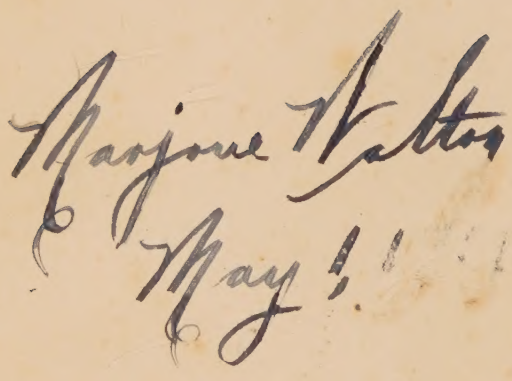
Margaret Watson
St. Mary's Academy
8th Grade



McFADDEN ENGLISH SERIES

BOOK THREE

Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

https://archive.org/details/mcfaddenenlishse0000unse

McFADDEN
ENGLISH SERIES

BOOK THREE

Grammar and Composition

By

EFFIE B. McFADDEN

San Francisco State Teachers College. Author of "Method of Teaching Language." "The Teaching of Composition, Language and Spelling." Joint author of "A Simplified Course of Study in Grammar" and "The McFadden-Ferguson Language Series"

RAND McNALLY & COMPANY

CHICAGO NEW YORK

Copyright, 1925, by
RAND MCNALLY & COMPANY
All rights reserved

Made in U. S. A.

THE CONTENTS

PAGE

Contents by Topics xiii
A Foreword xxi

SEVENTH GRADE

CHAPTER

I. The Sentence 3
1. Keeping in Mind the Point of the Story . . 3
2. More Talking to the Point 6
3. Learning to Talk in Complete Sentences . . 7
4. Completing Sentences 10
5. More Talking in Complete Sentences . . . 12
6. Observing Good Form in Writing 13
7. Kinds of Sentences 16
8. Practicing What You Have Learned . . . 18

II. The Subject and the Predicate 20
9. Finding the Subject and the Predicate . . . 21
10. The Verb Phrase 24
11. Inverted Order 26
12. Finding Subjects and Predicates of Interrogative, Exclamatory, and Imperative Sentences 28
13. The Compound Subject and the Compound Predicate 29
14. The Object 32
15. The Complete Subject and the Complete Predicate 34
16. Applied Grammar 38
17. Correct Usage 41
18. Keeping Your Audience Interested 44
19. Keeping in Mind the End of the Story . . 47

III. Nouns and Pronouns 51
20. Recognizing the Noun 52
21. Number in Nouns 54

CHAPTER PAGE

22. Forming the Plural of Nouns 55
23. Applied Grammar 59
24. Correct Usage 61
25. Writing Friendly Letters 65
26. Study of a Poem 72
27. Recognizing the Pronoun 76
28. Number in Pronouns 78
29. Subject and Object Pronouns 79
30. Applied Grammar 80
31. Correct Usage 84
32. Review of Grammar 87
33. Telling Facts in Order 89
34. More Story-Telling 92
35. Practicing What You Have Learned . . . 95

IV. Verbs 98
36. Recognizing Verbs 98
37. Verbs That Do Not Express Action . . . 100
38. The Verb Phrase 101
39. Verbs and Their Subjects 102
40. The Predicate Nominative 105
41. Words That Are Nouns and Verbs . . . 109
42. Using Verbs Exactly in Composition . . . 110
43. Improving Your Conversation 114
44. Applied Grammar 117
45. Improving Your Speech by Pronouncing Clearly 120
46. Correct Usage 121
47. Telling What You See 124
48. Business Letter Writing 128
49. Review 133
50. Repeating an Anecdote 136
51. A Story Poem 138

V. Adjectives and Adverbs 142
52. Recognizing the Adjective 142
53. The Predicate Adjective 146

CHAPTER PAGE

54. Describing by Contrast 149
55. Pictures in Words 152
56. Using Well-Chosen Descriptive Words . . 153
57. Picture Study 155
58. Using Suitable Adjectives 157
59. Applied Grammar 161
60. Correct Usage 164
61. Recognizing the Adverb 167
62. How Adjectives and Adverbs Are Modified . 170
63. Applied Grammar 173
64. Correct Usage 177
65. Preparing a Lesson 179
66. More Practice in Telling Facts in Order . . 184

VI. Prepositions and Conjunctions 186
67. Recognizing the Preposition 186
68. The Prepositional Phrase 188
69. The Prepositional Phrase as a Modifier . . 190
70. Applied Grammar 193
71. Correct Usage 195
72. More Letter Writing 199
73. A Picture Outline for Story-Telling . . . 202
74. More Story-Telling 205
75. Recognizing the Conjunction 207
76. Applied Grammar 210
77. Correct Usage 213
78. Making a Play 215
79. Telling How Something Is Done 218

VII. Interjections and Review 224
80. Recognizing the Interjection 224
81. Use Determines Part of Speech 225
82. Correct Usage 227

VIII. Simple, Compound, and Complex Sentences . 230
83. The Simple and the Compound Sentence . . 230
84. The Complex Sentence 235
85. Uses of Clauses 239

CHAPTER PAGE

86. Punctuating Complex Sentences 242
87. Combining Thoughts Effectively 244
88. Applied Grammar 250
89. More Practice in Speaking and Writing . . 252

IX. General Review 256
90. How to Analyze a Sentence 256
91. How Much Do You Know about Grammar? 260
92. How Much Have You Improved in Correct English? 265
93. How Well Can You Punctuate and Capitalize? 266
94. How Much Have You Improved in Speaking? 267
95. How Much Have You Improved in Written Composition? 268

EIGHTH GRADE

I. Number and Person in Pronouns, Nouns, and Verbs 271
1. My Greatest Hero 271
2. My Favorite Book 274
3. Organizing a Club 275
4. Number and Person in Pronouns . . . 278
5. The Number and Person of Nouns . . . 280
6. The Number and Person of Verbs 281
7. Applied Grammar 285
8. Correct Usage 290
9. Writing with a Purpose in Mind 294

II. Gender and Case in Nouns and Pronouns . . 299
10. The Classification of Nouns 299
11. Gender—A Modification of Nouns and Pronouns 302
12. Case—A Modification of Nouns and Pronouns. 306
13. The Possessive Noun 311
14. The Possessive Pronoun 313
15. Applied Grammar 314

CHAPTER PAGE

16. Correct Usage 317
17. Writing Stories 320
18. Friendly Letters 321

III. Uses of Nouns 326
19. The Indirect Object 326
20. Punctuation with Nouns of Address and of Exclamation 328
21. Appositives 331
22. Applied Grammar 335
23. Correct Usage 337
24. Publishing a Paper or Magazine 340
25. The Editorial Page 344
26. The Funny Section 345
27. Story-Telling Department 347
28. Poetry 347

IV. More about Pronouns 348
29. The Personal Pronoun and the Compound Personal Pronoun 348
30. The Antecedent 351
31. Applied Grammar 352
32. Correct Usage 357
33. Observing Better Speech Week 362
34. The Relative Pronoun 364
35. The Interrogative Pronoun 369
36. Possessive Pronouns 371
37. Applied Grammar 372
38. Correct Usage 379
39. Using Words of Exact Meaning 384
40. Two Ways of Explaining an Experiment . . 387
41. Clearness in Giving Directions 392

V. More about Verbs 395
42. Transitive and Intransitive Verbs 395
43. Linking and Complete Verbs 398
44. Applied Grammar 400
45. Correct Usage 403

CHAPTER PAGE

46. Letters of Greeting and Thanks 406
47. Pictures in Paint and in Words 408
48. Form of the Verb to Show Time 411
49. Tense 415
50. The Perfect Tenses 417
51. Applied Grammar 418
52. Correct Usage 421
53. Getting a Message Over 423
54. Choosing an Occupation 425
55. Person and Number 428
56. The Verb *Do* 432
57. Using *Shall* and *Will* Correctly 434
58. Applied Grammar 436
59. Correct Usage 443
60. Planning Your Own Work 444
61. The Plot 447

VI. Verbals 450
62. Recognizing Verbals 450
63. Using Verbals Correctly 453
64. Applied Grammar 456
65. Correct Usage 459
66. Letters of Invitation 463
67. An Appeal in Poetry and in Prose 465
68. Reviewing a Book 467

VII. Adjectives and Adverbs 468
69. The Adjective 468
70. The Comparison of Adjectives 470
71. Using Imaginative Comparisons 474
72. Variety in Expression 476
73. Making Word Pictures 478
74. Using Suitable Adjectives 482
75. Applied Grammar 484
76. Correct Usage 486
77. Business Letters 488
78. Accuracy in Business Forms 490

CHAPTER PAGE

79. A Review of Adverbs 493
80. Comparison of Adverbs 495
81. Applied Grammar 496
82. Correct Usage 497
83. A Special Edition of Your Paper 499

VIII. Prepositions and Conjunctions 500
84. The Prepositions 500
85. Correct Usage 502
86. A Story-Telling Program 504
87. A Story Poem 506
88. Talking about Manners and Customs . . 511
89. The Conjunction 512
90. The Punctuation of Longer Sentences . . 515
91. Applied Grammar 518
92. Correct Usage 520
93. A Test in Grammar 522
94. How Well Can You Speak? 527
95. How Well Can You Write? 528

THE APPENDIX

Optional Work 531
The Objective Complement 531
Declension of Personal Pronouns 532
More about the Relative Pronouns 533
Distinguishing between the Interrogative and the Relative Pronoun 535
The Indefinite Pronoun 537
The Demonstrative Pronoun 539
Summary of Classification of Pronouns 540
Mood 541
Voice 544
The Conjugation of the Verb 546
The Participle 549
Participial Phrases 551
The Gerund 553

CHAPTER PAGE

The Gerund Phrase 555
The Infinitive 556
The Infinitive Phrase and the Infinitive Clause . . . 557
Classes of Adjectives 561
Classes of Adverbs 563
The Adverbial Objective 566
The Interjection 568

Sample of School Paper 570
Conjugations and Declension 572
A List of Irregular Verbs 576
Rules for Punctuation 579
The Use of Capital Letters 584
The Diagram 586
Drill Charts 590
Selections for Memorizing and Study 605

CONTENTS BY TOPICS

(Seventh Grade)

TOPICS OF COMPOSITION

Topics marked with a star are minimum essentials.

Making the opening sentence state the point
Making every sentence carry out the point
*Making an interesting beginning sentence
Beginning the story with a question or an exclamation
Keeping the suspense until the close of the story
*Pronouncing clearly
*Making a strong closing sentence
*Talking in complete sentences
*Telling facts in order
The introduction, body, and conclusion
*Practice in story telling
*Practice in telling about observations
*Practice in telling anecdotes
Using well-chosen verbs, adjectives, and adverbs
Using variety in sentence forms
*Speaking correctly
*Practice in writing friendly letters
*Practice in writing business forms

TOPICS OF WRITTEN FORM

Preparing a paper in good form. Topics marked with a star are minimum essentials.

Practice in the use of capital letters for:
*First word in sentence
*Title of composition, stories, books, etc.
*Titles of honor, office, relationship, etc.
*Names of places, buildings, boats, etc.
Names of directions used to indicate sections of the country

*Days of the week
*Names of nationalities, religious, and political bodies
*The words I and O

Practice in the following marks of punctuation:
*Closing marks of sentences
The use of a comma or commas
*In a series
*To set off the words *yes* or *no*
*To separate the names of a city and state
After the name of a person or thing addressed
*In quotations
Adverbial clauses that introduce sentences
Adjective clauses that add a thought
*The use of quotation marks
The use of the apostrophe
*In contractions
*In the possessive singular and plural of nouns
The use of the hyphen
Compound nouns
*Numbers expressed in words
The use of the colon
In writing the time of day
*After the salutation in a business letter
*Forming the plurals of nouns, letters, figures, and symbols
*Forming the possessive singular and plural of nouns and pronouns
*Forms for friendly and business letters

CORRECTIVE ENGLISH

Topics marked with a star are minimum essentials.

*Using complete sentences when talking or writing in paragraphs
*Recognizing and correcting individual errors in the use of the forms of the following verbs:

begin	draw	lay	set
blow	drink	lie	sit
break	eat	know	swing

bring climb ought sing
catch go ride throw
come give run
do grow see

*Avoiding the use of:
kinda, that there, more better, aint, got, off of, hisself, leave me do it, all the far that, and other forms used by individuals
*Agreement of the verb with its subject, especially with the verbs: is, are, was, were
*Use of: these, those, them
Use of: between, among; beside, besides; in, into; different from
*Use of pronouns alone or combined with other pronouns and nouns as:
object of verbs, prepositions
predicate nominative
in apposition
*Use of adverbs to modify verbs
*Use of adjectives to modify nouns

TOPICS OF GRAMMAR

Topics marked with a star are minimum essentials.

*The simple subject
*The simple predicate
*The complete subject
*The complete predicate
*Compound subjects and predicates
The object
*The noun, common and proper
*Number in nouns
*Possessive nouns
The pronoun
*Subject and object
*Possessive
The verb
*Verb phrases
*Agreement of the verb with its subject

*The predicate nominative
*The adjective
*The adjective as predicate nominative
*The adverb
*The preposition
Prepositional phrases as adjective and adverbial modifier
The interjection
The sentence
Simple
Complex
Compound
*Analysis

(Eighth Grade)

TOPICS OF COMPOSITION

Topics marked with a star are minimum essentials.

*Making a convincing talk by using all minimum essentials in good composition previously studied
*Making an interesting talk through:
Choosing a limited subject
Selecting interesting details
Organizing a Club
*Writing interesting friendly letters through:
Choosing topics in which the receiver is interested
Making an interesting beginning
Writing in a chatty way
Writing real letters to real people
Publishing a paper or magazine
Securing news of interest to readers
Making news items true
Writing editorials
Introducing a humorous column
Conducting story writing contests
*Making an explanation clear through:
Using clear cut sentences
Telling facts in the right order
Using specific words in descriptions
*Giving directions clearly

*Preparing an outline for a convincing talk
The plot of a story
Leading up to a climax
Using variety in sentences with regard to meaning, form, and length
*Collecting and arranging material
*Accuracy in business letters
*Good form in letters of thanks, invitations, and the like

TOPICS OF WRITTEN FORM

Topics marked with a star are minimum essentials.

*Preparing a paper in good form
*Good form in friendly and business letters
*Practice in the use of capital letters for:
The first word in a sentence
The first word of a direct quotation
Proper names and proper adjectives
Titles of honor or office
Names of directions when applied to particular localities
Names of months of the year
The words I and O
The salutation and closing of a letter
The names of political parties and religious bodies
The names of particular buildings
Practice in the use of the following marks of punctuation:
*The closing marks for the various kinds of sentences
*The use of an exclamation mark after a word or group of words showing strong feeling
The use of a comma or commas:
*After the salutation of a friendly letter
*After the name of a person or thing addressed
To set off a word or clause that explains a word
To separate the clauses of a compound sentence unless they are very short
*To set off direct quotations
The use of a semicolon:
To separate the clauses of a compound sentence when they are long

To separate the clauses of a compound sentence when the connective is omitted
The use of the colon:
*After the salutation in a business letter
The use of an apostrophe:
*To show possession, singular and plural
*To show joint and separate ownership
*To show the omission of a letter or letters in a contraction
The use of quotation marks:
*To inclose a direct quotation
*To inclose the parts of a divided quotation

TOPICS FOR CORRECTIVE ENGLISH

Topics marked with a star are minimum essentials.

*Agreement of verbs with their subjects:
When the sentence is introduced by *there*
When a verb has two or more subjects connected by *and*
When a verb has two or more subjects connected by *or* or *nor*
When a compound subject is made up of a singular subject and a plural subject
When the subject is a collective noun
*Recognizing and correcting individual errors in the forms of verbs
*Avoiding the use of *most* for *almost; worser; could of; got to; in back of; excepted* for *accepted; mad at* for *angry; like* for *as if*
*The correct form of the pronoun to use as object of a verb, preposition; as predicate nominative; as indirect object; in apposition
*Agreement of a pronoun with its antecedent
Correct use of *whom*
*The use of an adjective after a linking verb
The use of the comparative degree when comparing two things
The use of *shall* and *will*

TOPICS OF GRAMMAR

Topics marked with a star are minimum essentials.

*Number and person in nouns, pronouns, and verbs

*The agreement of verbs with their subjects

Modifications of nouns:
- Gender
- *Case

Classification of nouns:
- *Common, proper, collective

*Uses of nouns
- Subject, object of verb, object of preposition, indirect object; nominative of address, of exclamation; in apposition

The classification of pronouns:
- Personal, compound personal, relative, interrogative, possessive

The modifications of pronouns:
- *Gender
- *Case
- *Person
- *Number

*The agreement of pronoun with its antecedent

The classification of verbs:
- *Transitive
- Intransitive
  - Linking
  - Complete
- Regular
- Irregular

The modifications of verbs
- *Tense
- *Person
- *Number

Auxiliaries

Verbals

Adjectives:
- Comparison

Adverbs:
- Comparison

OPTIONAL GRAMMAR

Declension of pronouns
Distinction between relative and interrogative pronouns
Indefinite and demonstrative pronouns
A summary and classification of pronouns
Mood
Voice
The conjugation of verbs
The participle, gerund, infinitive
Infinitive phrases and clauses
The classifications of adjectives and adverbs
The interjection

Uses of nouns and pronouns:
- Predicate objective
- Objective complement
- Adverbial objective

A FOREWORD

THIS volume relating to the correct and effective expression of English for everyday life has been prepared for children in the seventh and eighth grades. In presenting the material, the author has recognized that in the main children learn to express themselves correctly and effectively in proportion to their individual capacity, to their desire to express themselves well, and to their understanding of the goal toward which they are striving.

Facts have been introduced one by one, drill exercises of three grades of difficulty have been presented, daily reviews have been indicated, the expression of the pupil's own experience and his reaction toward that experience have been stimulated, and pride in good workmanship has been appealed to. The thought has been kept in mind that one of the child's greatest tasks is to eradicate his own gross errors. To this end many drills for ear training and speech training are introduced, but children already proficient are not compelled to take further drill.

The sentence has been made a prominent unit of study. From time to time exercises have been introduced for the development of the sentence sense and for the recognition of the sentence and its various parts.

While emphasis has been placed upon that part of English grammar which functions in correct written and oral speech, sufficient drill in material usually given in an elementary course in grammar has been supplied in lessons marked "Optional." The exercises have been so arranged that optional lessons may be required or omitted according to the forward look of the individual child.

The book is addressed primarily to the child in terms that most children will understand, and aims to make pupils independent in large measure of the teacher's help.

The author is indebted to *Everybody's Magazine* for one short story; Whitaker and Ray Wiggin Company for "Columbus," by Joaquin Miller; Moffat, Yard & Company for "What the Moon Saw" from *The Five Senses*, by Angela M. Keyes; *Punch* for "In Flanders Fields," by John McCrae; Franklin K. Lane for "Makers of the Flag"; Doubleday, Page & Company for a letter from *The Story of My Life*, by Helen Keller; to Lippincott & Company for "What the Rats Did" from *American Boys' Book of Wild Animals*, by Daniel C. Beard, and for "A Famous Natural Bridge," from *Myths and Legends of Our Own Land*, by C. M. Skinner; to Little, Brown & Company for two letters by Louisa May Alcott, from her *Life, Letters* and *Journals*; to Franklin P. Adams and the George H. Doran Company for a short poem by Mr. Adams in the *Bookman Anthology of Verse;* to Rand McNally & Company for: an article from *Asia: A Geography Reader*, by Ellsworth Huntington; "The Legend of the Anemone" from *Classic Myths*, by Mary Catherine Judd; "Feeding the Birds" from *Our Bird Comrades*, by Leander Keyser; "Robin Hood and Allen-a-Dale" from *Robin Hood and His Merry Men*, by Maude Radford Warren.

The selections from the works of Henry W. Longfellow and Oliver Wendell Holmes are used by permission of, and special arrangement with, Houghton Mifflin Company, the authorized publishers.

Grateful acknowledgment is also due the late Dr. Frederick Burk of the State Teachers College at San Francisco, under whose direction and with whose assistance a large part of the material in this book was prepared. Thanks are also due to the supervisors of the English Department of this school, who have freely given aid in preparing and carrying out lesson plans.

THE AUTHOR

SEVENTH GRADE

McFADDEN ENGLISH SERIES

BOOK THREE

CHAPTER I

THE SENTENCE

1. Keeping in Mind the Point of the Story

You have had some experience in the earlier grades in talking before an audience of your classmates. On some occasions every one was interested in what you had to tell. At other times few were interested. This year you will wish to learn more in detail the points that will make every talk successful. One of the most important to begin with is *to stick to the point you wish to make*. How can you do this? One way is to make your opening sentence state the point you wish to make, and then see that every sentence adds to that point. The following talk was not effective, even though the speaker told in her first sentence exactly what the talk was about. Can you tell why?

WISE OLD DAN

I never understood how intelligent horses are until one day last summer. I was driving our bay horse, Dan, down a narrow road which is bordered with many large trees. These trees were some that my great-grandfather had set out when he was a young

man. Suddenly Dan stopped and refused to move. I gave him a little cut with the whip, but still he stood motionless. I was very proud of this whip. Its handle was ornamented with silver and it had been a gift. There seemed to be no reason why he should act so. All at once there was a loud crackling and a tree split in half, the heavy branches falling across the road directly in front of us. Old Dan certainly knew what he was doing.

Read the paragraph below, in which some of the sentences have been omitted. Does every sentence now add to the point which the speaker made in the first sentence? Does the story now run along more smoothly to the end, or, in other words, is the story more effective?

WISE OLD DAN

I never understood how intelligent horses are until one day last summer. I was driving our bay horse, Dan, down a narrow road which is bordered with many large trees. Suddenly he stopped and stood motionless. There seemed to be no reason why he should act so. All at once there was a loud crackling sound and a tree split in half, the heavy branches falling across the road directly in front of us. Old Dan certainly knew what he was doing.

a. Prepare to give before your class a talk in which you will make special effort to stick to the point. To help you do this you will find on page 5 a number of beginning sentences that will start your paragraph right. It may be that you have in mind a beginning sentence that will give the point you

wish to make. Let every sentence thereafter add something to the story. Try to make your paragraph the most interesting one given. Listen to every talk so you will be able to criticize intelligently at the close. Did the speaker carry out the idea expressed in the first sentence? Did he stick to the point? Did the same beginning sentence suggest the same story to every child? Which talk was most interesting?

1. When I was walking through the field just about dark last night, I heard a strange noise, as if something were moving in the grass.

2. One bright, sunshiny morning Tom was walking sadly down the road.

3. When Grandmother was a little girl, she lived on a desolate prairie in western Kansas.

4. Lucy gave her head an angry toss and slammed the door behind her.

5. Marie softly opened the door and slipped carefully into the room.

6. James awoke with a start and raised himself quietly upon one arm.

7. The twilight had already fallen when John started home from the skating pond.

8. A sudden flash of lightning enabled Fred to see clearly the road before him.

9. Every day on my way to school I pass through a beautiful meadow.

10. "Come on, boys!" shouted Dick. "Let's go swimming this afternoon instead of going to school."

11. For a few minutes I lay still, watching two masked men who were searching through my bureau drawers.

2. More Talking to the Point

Prepare to talk to your class upon one of the following topics or upon one which you will choose for yourself. In choosing your own subject remember so to limit it that you can tell the incident in one paragraph. An experience to be interesting need not be an exciting event like an automobile accident or a fire. Any simple event that awakened your interest enough for you to remember it will also bring pleasure to others if you tell it in such a way that they will see the event as you did. Plan in your first sentence to let your audience know what is coming. Memorize this sentence if you wish. Think your talk through to the end, sentence by sentence, but do not write it. Stick to the point.

When I Forgot to Mail a Letter
My First Experience in Delivering Papers
How I Earned My First Money
How I Caught the Gopher
An Adventure in a Dream
An Experience with a Cross Dog
A Queer Mistake
An April Fool Joke
An Alarm That Didn't Go Off
A Slight Misunderstanding
When I Learned to Swim
When I Dressed in Five Minutes

Listen attentively to the talks of your classmates. The ability to discover what is good and what is poor in the work of others will help you to avoid their errors and to imitate their good points.

Watch for these points:

Did the writer choose an interesting subject?
Did he make a good opening sentence?
Did he stick to the point?
Did he stand erect and talk distinctly?

3. Learning to Talk in Complete Sentences

There are many difficulties to be overcome before complete success can be gained in talking to an audience, but it is worth while. Here is what W. Curtis Nicholson said in the *Chicago Tribune:*

> Any man can speak in public if he has the courage to fail often enough. No man should expect to be a speaker and not experience failures at the outset. It is not easy to organize one's thoughts, think clearly on one's feet, and get over in clear, direct, and convincing language a message that will move the other fellow to one's way of thinking. But the person that succeeds in this has won power.

Which of the following compositions do you like better?

THE ERRAND I DIDN'T DO

I had just five minutes to reach the grocery store before it closed and I was running as fast as I could and was nearly there and across the path just in front of me dashed a cat and up the tree it went with one spring and my dog was right behind it and I forgot all about the errand and I watched the cat spitting and growling while the dog barked frantically at the foot of the tree and the sound of an automobile horn made me jump and it was the groceryman

delivering his last orders and the store was closed and I walked sadly home wondering how to account for the baking powder I had failed to bring.

The Errand I Didn't Do

As I had just five minutes to reach the grocery store before it closed, I was running as fast as I could. When I was nearly there, a cat dashed across the road just in front of me, and up the tree it went with one spring. My dog was right behind. I forgot all about the errand as I watched the cat spitting and growling while the dog barked frantically at the foot of the tree. The sound of an automobile horn startled me. It was the groceryman delivering his last orders. The store had closed! I walked sadly home, wondering how to account for the baking powder I had failed to bring.

Of course you like the second composition better because it is written in sentences which make it much easier to read. In the same way those who talk in complete sentences make it easier for their listeners to understand and to enjoy. There are two ways of learning how to make sentences complete, and you will use both ways. One way is to listen to people reading and talking in sentences, so you will get a feeling of the completeness or incompleteness of the sentence. You will listen while your teacher reads, and report to her afterward how many sentences she read. Notice the inflection of her voice that tells you when the sentence is complete.

a. Have some one read these groups of words to you if possible. If not, read them half aloud to yourself. Which groups seem complete to you? Complete any that are incomplete.

I

1. The man rode away
2. The best kind of knife
3. Made his escape
4. The footprints of a bear
5. Tom and Fred
6. Are you going
7. How pretty the flowers are
8. Were not afraid

II

1. The bright flames darted upward
2. Was the ship badly disabled
3. On the way to Paris
4. March on
5. Until they were weary
6. What a fine pond this is for skating
7. With the colors of the rainbow
8. A few days afterward

III

1. Whose paper is missing
2. When Mary's head appeared
3. As they darted here and there
4. The very best kind of knife
5. Which was just what I wanted
6. The plan to capture the elephant
7. Whom you were describing
8. Please correct my paper

4. Completing Sentences

You must learn to recognize sentences not only when you hear them, but also when you think them and when you see them. A sentence expresses a complete thought. *The sun shines* is a complete thought, but *the shining sun* is not. In the first group of words something is said about the sun — it *shines*. In the second group of words no statement is made about the *sun*. I might say *the sun shining*, but still it would not make a sentence; but if I say *The sun is shining*, I have completed the thought and have made a sentence. Test the following groups of words as to the *completeness of the thought:*

1. Winds blow west
2. The wind blowing
3. Making a great effort
4. The top of the table
5. Trying to escape
6. The clouds floated by
7. On the last base
8. Blowing winds
9. Is blowing furiously
10. Where I went
11. At the end of the block
12. Over on the other side
13. Floating in the air
14. Are on the playground

Make the groups of words into sentences. How do you show the beginning of a sentence? the closing?

A sentence is a group of words expressing a complete thought.

Three drills follow in placing the beginning and closing marks of sentences. The first exercise is quite easy, the second is harder, and the third is most difficult of all. Select an exercise with which you will succeed, but one that will require real effort. If you can do the first exercise easily, try the second.

If that does not tax your ability, work on the third. If you have difficulty in deciding, ask for help.

Copy the paragraph, placing the capitals and closing marks in their correct places.

1. the next night the stars looked down upon a strange sight on the shore of the sea a group of Pilgrims waited for a ship to carry them to Holland it grew very late one by one the lights of the city went out all was still and dark even the little waves seemed to speak in whispers on a wooden box sat a mother with her baby asleep in her arms two tired little children slept on the beach beside her some of the older children were too excited to sleep they amused themselves by throwing pebbles into the water or by playing on the sand

2. at last day came a cold white mist lay over land and sea it chilled the knights to the bone when the battle began, the mist was so thick no one could see with whom he was fighting friends slew each other some could not fight at all it seemed to them that those moving on the battlefield were ghosts of warriors long since dead there was many a noble deed and many a base one done in that mist

3. while he was dangling his feet in the water he thought he heard something behind him at the other end of the log he pulled himself together quickly and stood erect, facing about there was a bear it was one of those mean, sneaking, long-nosed, ant-eating little fellows, but it was a bear the boy stood high up the bear stood high up the boy's hair stood up the bear evidently had not seen the boy, yet it had smelled his boots and clothes dropping down on all fours, with nose close to the mossy butt of the log it slowly shuffled forward what a riot of ideas passed through that boy's mind

5. More Talking in Complete Sentences

A noticeable improvement in your talks should follow your study of sentences. To show that you really have profited by your study, prepare to tell the class some experience you have had. Use as much care as you have heretofore in selecting an interesting subject about which you can tell a complete story in one short paragraph. Tell what your story is about in your opening sentence, and stick to the point. In this way every one in the class will have an opportunity to speak. The following short story is told in complete sentences:

A Strange Animal

Rover awoke from his nap with a start. A strange animal was wriggling through the grass under his very nose. He sniffed at it curiously. It darted out a bright little tongue. Rover felt dreadfully insulted and barked loudly. His master, John, came running. "A snake! A snake! Where is a stick?" he cried.

If you have no choice in subjects, the following may suggest one:

A Most Embarrassing Moment	A Noble Deed
My Favorite Pet	A Daring Act
An Intelligent Trick	A Curious Pet
A Careless Act	A Pleasant Surprise

Listen so attentively that you can pick out sentences that are not complete and complete them. Can you suggest any other way in which the talk might be improved?

6. Observing Good Form in Writing

You are now ready to write an incident. You may write one that you have told. Your classmates will be more interested in reading it or in hearing it read if the subject is new. Observe the same directions in writing as in telling. Let your opening sentence give the viewpoint; stick to the point. Write in complete sentences. Your capital letters and closing marks, instead of your voice, will show where your sentences begin and end. Look in the dictionary for words that you do not know how to spell. Keep your sentence margin straight. Indent the first word in the paragraph. The first, the last, and every important word in the title should begin with a capital letter. (See p. 570.)

You may choose from the following topics:

Learning to Fish	Getting an Early Start
When I Disobeyed	An Incident of Hunting
Saved	Caught in the Act
Off at the Wrong Station	A Queer Thing I Did
How I Saw the Ball Game	My First Tackle
Chasing My Hat	Lósing the Train

Find on page 570 full directions for preparing a written paper.

REVISING YOUR COMPOSITION

When you have finished your paper, look to see that it is free from blots and other blemishes that make it look untidy. Have you done your best writing? Is the margin straight? Is the first word of the paragraph indented? Now read your

composition sentence by sentence. Is every sentence complete? Do your capital letters and closing marks show this? Is every word correctly spelled? Can you find any other matters of punctuation or capitalization that need attention? Now read it again, attending to the thought. Is it interesting? Did your first sentence start your composition right? Can you improve this sentence? Did you stick to the point? Be careful to hand to your teacher only your best work. Save your compositions.

HELPING TO REVISE THE COMPOSITIONS OF OTHERS

Revising your own compositions with the thought in mind of making every sentence complete will be of great assistance to you. Listening to the sentences of others and deciding whether or not they are complete will help you also. Read one of your compositions sentence by sentence to some one in the room who will be able to tell you whether your sentences are complete. Try to perfect yourself so you will be able to tell some classmate whether or not he is right. Some one may read aloud while the other members of the school listen. In case a sentence is not complete, the one who finds the error should complete the statement.

COMPETITION IN SENTENCE COMPLETION

All children in the room who have difficulty in writing or speaking in complete sentences may take

part in this exercise. Every child should come to class with a list of groups of words like those in Lesson 4. The class will then be divided into two sections. A child in the first section will read a group of words. The first child in the second section will tell whether the group of words is complete or incomplete, and will complete it if necessary. The teacher will decide when the pupil has had sufficient time to think. A score keeper may keep a record of the number of correct replies.

The section having the larger number of correct answers wins. Try to help your side win the game.

A RELAY RACE

This exercise is also to help those who are striving for complete sentences. The teacher or some member of the class will copy on the blackboard in two parts of the room the same paragraph. There will be one sentence for every child taking part. The group will be divided into two sections. At a given signal the first child in each section will step forward and place the capital letter and closing mark for the first sentence. As soon as the child has placed the chalk in the chalk trough the second child steps forward, and so on until every child has had a turn. Mistakes will then be counted. The side that finishes first wins in speed. The side that has the larger number of correct sentences wins in accuracy. It is great satisfaction to have your side win in both speed and accuracy.

7. Kinds of Sentences

As you gain in ability to speak and write you will use various kinds of sentences. In the following illustrations a statement is made, a question asked, a request made, and feeling expressed. Can you discover each of these, and how it is punctuated?

1. There was a loud sound like thunder.
2. Did you hear the radio concert last night?
3. Please lend me your knife.
4. What a beautiful sunset I saw!

Since the first sentence makes a statement of fact it is a **declarative sentence.** The second sentence asks a question and is an **interrogative sentence.** The third sentence makes a request. It is an **imperative sentence.** The fourth sentence expresses feeling. It is an **exclamatory sentence.** Notice the closing marks for each kind of sentence. A declarative sentence, an imperative sentence, and an interrogative sentence may each express feeling. In such cases each sentence is followed by an exclamation point. The only one who knows whether a sentence is an exclamatory sentence is the writer, for he alone knows the feeling he wishes to express.

A declarative sentence is a sentence that tells something.

An interrogative sentence is a sentence that asks a question.

An imperative sentence is a sentence that gives a command or makes a request.

An exclamatory sentence is a sentence that expresses strong feeling.

Have you ever read the story of King Arthur and his knights? If you have, you will recall the story of Gareth, who agrees to become a kitchen boy to be near King Arthur. Gareth is made a knight in secret and is sent out to right a wrong for Lynette. He is determined to show that he is worthy of knighthood. Lynette is angry because the king is sending a kitchen boy. The following conversation takes place. Select the declarative sentences which are said with so much feeling that they become exclamatory sentences. Can you find an interrogative sentence that is an exclamation? What commands are expressed with so much feeling that they become exclamatory?

GARETH. Lady, I am to right your wrong. Lead on. I will follow.

LADY. Go back! I smell kitchen grease when you are near. Go back!

SIR KAY. Come with me to the kitchen.

GARETH. I will not. Lead on. I will follow. [*They ride away.*]

VOICE FROM THE WOOD. Help! They are drowning my lord! Will you not help!

GARETH. Follow! I will lead! [*They go and save a man's life.*]

LORD. I am the lord of the castle yonder. You have saved my life. Will you not spend the night in my castle?

a. Make a list of the kinds of sentences spoken of at the beginning of the lesson. Write a sentence illustrating each.

b. Be ready to name each kind of sentence in the following paragraph:

ONCE TOO OFTEN

John was usually an obedient boy, but there was one forbidden thing that he always longed to do. What do you suppose that was? He wanted to make his dog chase the two guinea hens because they made such funny noises when they were frightened. Rover, too, you may be sure, thought it would be good sport. One morning John and Rover were strolling about the farm. The two guinea hens were also strolling. John glanced around. There was no one in sight. "Sic 'em, Rover!" he commanded. The obedient Rover chased them down the lane far out of his sight. How sorry John was next morning when his father found two poor, little dead guinea hens in the orchard!

c. What should you remember about every sentence?

8. Practicing What You Have Learned

a. Since it is only through practice that skill is gained in talking in complete sentences, you will wish to improve every opportunity to speak and write when you will have the help of your teacher and classmates. Plan a story to tell the class about a rescue or some other topic upon which you wish to talk. It may be the story of the way you rescued a treasured plaything from the baby, or the fire, or the rag man; it may be the story of the rescue of a plant from slugs or other insects; it may be a thrilling

account of how you were rescued from a very dangerous position. Plan a story that has one point and stick to that point. Choose interesting details. Talk in complete sentences. Listen while another is telling the story and decide whether his sentences are complete or incomplete. Be ready to complete at least one of them. Can you suggest other ways in which the story might be made more interesting?

BLACKBOARD WORK

b. Your teacher will select a member of the class to write his story upon the blackboard. If you are chosen, do your best work. Try to keep an even margin and make your work as easy as possible for the class to read. Your classmates will help you to improve your work by telling you to cross out any sentences that do not carry out the point of the story; by pointing out and completing any sentences that are incomplete; by suggesting more interesting details that you might have used; by showing you where you have made mistakes in punctuation and by giving the reason for the correct form; by showing you where capital letters should be used and telling you why they should be used in these places.

c. Write upon the blackboard an original interesting sentence. It may be declarative, imperative, interrogative, or exclamatory. Omit the closing punctuation. Exchange places and complete the sentence by adding the correct mark. Tell what kind of sentence it is. The writer will tell you if you are correct.

CHAPTER II

THE SUBJECT AND THE PREDICATE

For some time you have been practicing speaking and writing in complete sentences. You will now learn a different way to test the completion of a sentence. You will need to know how to talk about these new facts you are about to learn and the terms to use in talking about them, just as a salesman going into a new business must learn to talk about the things he will sell. In the beginning you will be taught how to think in this new way and how to express your thoughts. As you gain in ability to think about words in sentences—for that is what you will learn—you will gain in ability to express your thoughts. If your playmates have told you that grammar is hard and that you will not like it, put that thought aside. If you work carefully, asking your teacher to explain each part that you do not fully understand, you will succeed easily.

Until you become accustomed to thinking about words in sentences, the sentences you use will be very simple. There will be three groups of sentences, as usual. If you become fond of the study of words and enjoy doing it, you will probably wish to work with the third group. It is safer, though, to try an easier group at first.

9. Finding the Subject and the Predicate

The first thing we shall learn is how a sentence is put together. Every sentence is made up of two parts: a **subject**[1] that names something and a **predicate**[1] that tells something about the subject. You will keep out of many difficulties if you select the predicate first. For some time in your lessons the simple predicate will tell what is done. The simple subject will name the doer. This is the way to think and tell about the subject and predicate of the sentence: *Crowds cheer. Cheer* tells what is done and is therefore the predicate. *Crowds* names the doer and is therefore the subject.

a. Select the simple predicate and the simple subject in as many of the following sentences as will be necessary to make you familiar with finding and naming the parts of a sentence:

1. Cats purr.
2. Winds blow.
3. Leaves fall.
4. Rabbits jump.
5. Rivers flow.
6. Birds sing.
7. Balls roll.
8. Monkeys chatter.
9. Horses neigh.
10. Flowers bloom.

No matter how long the sentence may be, you will find the simple predicate by looking for the word that tells what is done. If you cannot easily decide which word names the doer and is the simple subject, find the simple predicate first; then place the word *who* or *what* before the predicate and ask a question.

[1] For a time *subject* and *predicate* will refer to *simple subject* and *simple predicate*.

The answer will be the subject. For a time it will be well to use this test of your accuracy in finding the subject and the predicate. In the sentence *The stars twinkled merrily, twinkled* tells what is done and is therefore the predicate. What twinkled? *Stars.* Therefore *stars* is the subject.

b. Find the predicates and the subjects in the sentences that follow. If you have any difficulty in finding the subject, ask the question suggested in the preceding paragraph.

I

1. Children play.
2. Monkeys climb.
3. Flowers bloom.
4. Birds sing.
5. Ducks swim.
6. Horses run.
7. Men work.
8. Trees grow.
9. Parrots talk.
10. Lions roar.

II

1. My hens lay eggs.
2. He reads the book.
3. Those bees make honey.
4. The ants work hard.
5. The girls sing well.
6. Bad weeds grow quickly.
7. The river runs swiftly.
8. The telephone rings loudly.

III

1. Two Airedale pups killed my baby chicks.
2. The big freight train smashed a truck yesterday.
3. A bold mocking bird pecks our cat on the back.
4. The lightning struck our big tree last night.

5. The big airship sailed over our house yesterday.
6. The three children listen to the radio each night.
7. Two little ground owls catch our field mice.
8. Big pink roses grow on those bushes.

c. In trying to discover for yourself an easy way to find the subject and the predicate, perhaps you have decided that they always stand together near the beginning of the sentence. Read the sentences that follow, finding first the predicate, then the subject, and testing the accuracy of your work by asking a question formed by placing *who* or *what* before the predicate. Do the subject and the predicate always stand together? In which sentences are they separated by other words?

1. The little girls dressed like their mothers.
2. The lid of the copper kettle danced merrily.
3. A garden of bright flowers pleases mother.
4. The captain of the boat stands on the bridge.
5. Sacks of beans and peas filled the car.
6. The brown sails of the boats flapped in the breeze.
7. A group of children dragged their sleds up the hills.
8. The king of a far country sent for a story-teller.

If you have been successful in finding the subject and the predicate, you will have discovered that in all the sentences except the first one the subject and the predicate are separated from each other by groups of words. Sometimes the subject and the predicate stand together at the close of the sentence.

d. Can you find the parts of these sentences without any help?

1. Into the open air John Alden rushed.
2. After a while the birds came near.
3. Near the playground my mother sat.
4. In the shadow of the forest the Pilgrims waited.
5. At the top of the hill the log cabin stands.
6. From the distant clock tower the bells chimed.
7. Without a sound the leaf floated down.
8. In the middle of the path the bear stood.

REVIEW

e. Name four kinds of sentences. Illustrate each by writing an original sentence.

The subject of a sentence names that about which something is said.

The predicate of a sentence tells what is said about the subject.

10. The Verb Phrase

Sometimes the predicate consists of more than one word. The sentences that follow show that such words as *is*, *are*, *was*, *were*, *has*, *have*, *had*, *will*, *do*, and some others help in telling what is done. Groups of words in the predicate containing these helpers are called **verb phrases.**

Autumn leaves *are falling.*
John *will go.*
They *do* not *know.*
The children *have* just *gone.*

A word may occur between the parts of a verb phrase. Can you find two examples of this?

a. Find the predicates and the subjects in the following sentences. Name the verb phrases.

I

1. The queen is passing.
2. The messenger has come.
3. Rain will fall today.
4. We have lost the tire.
5. He has told the secret.
6. The horse has broken the fence.
7. Men had built strong dikes of earth.
8. The people had not obeyed the king.

II

1. The travelers were overtaken by bands of rough men.
2. Those peaches do not grow here.
3. Hulda had never seen such a curious little man.
4. The young man should have entered the shop on the corner.
5. The city had not yet fallen into the hands of the enemy.

III

1. He had almost fallen under the load.
2. The bear had evidently not yet seen the boy.
3. The captain was nearly always carried on the shoulders of the team.
4. I have always had a fondness for berries.
5. He had now with great courage grasped the floating plank from the wreck.

11. Inverted Order

In our study thus far only sentences with subjects standing before the predicates have been used. This is the usual order. However, we often find sentences in which the predicate comes before the subject. This is called **inverted order.** If you have acquired the habit of finding the predicate first, inverted order will be as easy for you as natural order. Every predicate so far has told of something done, and the subject has named the doer. They will continue to do so until you are perfectly familiar with this kind of predicate. Be careful to find all the words that make up the predicate, for you must now remember that it is made up of more than one word. Having found it, use the device suggested earlier in the book of placing *who* or *what* before the predicate and asking a question. The answer will name the subject. Let us examine this sentence: *Up the old stairs rushed the children.* *Rushed* tells what is done and is therefore the predicate. Who rushed? *Children.* Therefore *children* is the subject.

In each of the two sentences below, the predicate comes before the subject because the first word in the sentence is *there.* The predicate is in italics.

1. There *came* a cloud of dust.
2. There *rode* an officer with him.

a. In the sentences on page 27 select the predicates and the subjects, writing them in two columns. Be careful to label one column *Subject* and the other *Predicate.*

I

1. Gently fell the rain.
2. On went the horse.
3. Down fell the tree.
4. Up flew the bird.
5. Swiftly glided the airplane.
6. On swept the water.

II

1. On the shore stood his parents.
2. Up into the sky floated the balloon.
3. High on the mountain side stood the sheep.
4. Around the house roared the wind.
5. Out of the sea rode the sun.
6. There came a burst of thunder loud.

III

1. From the stone wall shrills the cricket's song.
2. There came a youth upon the earth.
3. Down crashed the snow into the narrow valley.
4. There suddenly rose out of the mist a bright light.
5. There entered into the camp an Indian woman.
6. There crept over him a feeling of pain.

b. In the story "The Errand I Didn't Do," on page 8, find an illustration of inverted order. Change this sentence to natural order and read the paragraph. Is the story as forceful as it was?

REVIEW

c. What kinds of sentences are used in the story?

d. Write examples of those kinds of sentences that are not included in the story.

e. Write two sentences containing verb phrases.

12. Finding Subjects and Predicates of Interrogative, Exclamatory, and Imperative Sentences

You should have discovered by this time that the subject and the predicate are the essential parts of sentences. Perhaps you have found, also, that you can test your composition sentences for completeness by finding the subject and the predicate. But you have used only declarative sentences. Look at this interrogative sentence: *Can she see me?* If you cannot find the words that tell what is done, turn the sentence around, making it a declarative sentence: *She can see me.* Now what is the predicate? the subject?

Try an exclamatory sentence also: *What a pretty ring you gave me! Gave* is the predicate. *You* is the subject.

In an imperative sentence *you* understood is always the subject. If the subject is expressed, the sentence becomes very awkward. Try reading the sentence *Turn to the right*, making *you* the subject. Does it sound smooth to you?

a. Copy the sentences that follow. Draw one line under the predicate. Draw two lines under the subject. In copying the sentences be careful to punctuate each one correctly.

I

1. Will you play?
2. Come here.
3. Which team won?
4. How the child cried!
5. Turn to the left.
6. Did Arthur help you?
7. What is she doing?
8. What shall I say?

II

1. Where were the children playing?
2. Come with me to the corner.
3. How the people laughed!
4. Can you find the way here?
5. Will he come today?
6. Run much faster, Harry.
7. Hear me, O King!

III

1. Down drops a little dream for thee.
2. How well Mary plays the piano!
3. Touch not a hair of that grey head.
4. What shall I hang on the Christmas tree?
5. How much money have you earned today?
6. May we play here a little longer?
7. What a curious bird that is!

REVIEW

b. Tell the kind of each of the sentences above.
c. In which sentence is inverted order used?
d. Which sentences contain verb phrases?

13. The Compound Subject and the Compound Predicate

Often we wish to talk about two or more persons or to tell two or more things that have been done. Look through the following sentences, telling first what is done, then who or what did it:

1. James draws and paints.
2. Wolves and coyotes howl.
3. Rain is falling.

In the first sentence preceding, are two predicates, *draws* and *paints*, connected by *and*. It takes both these words to tell what is done. In the second sentence are two subjects, *wolves* and *coyotes*, connected by *and*. Here two words are required to tell *what howl*. In the third sentence two words are required to make a predicate, but these words differ from those in sentences 1 and 2, because they are not connected by *and*.

Two or more predicates connected by *and*, *or*, *but*, or some other connecting word are **compound predicates.** What would you call two or more subjects connected by *and?*

a. Find the compound predicates and subjects in the following sentences:

I

1. Boys run and play.
2. Dogs jump and bark.
3. Worms and snakes crawl.
4. She washed and wiped the dishes.
5. The boys talked and laughed together.
6. Tom shot and killed the gopher.
7. Cows and sheep grazed in the meadow.
8. Little children and babies cry.

II

1. Breakfast and supper were eaten on the porch.
2. They carried the grain and loaded it upon the ships.
3. The elephant took the peanut and ate it.
4. Mother tucked the children in and kissed them.
5. Did John slip and fall on the ice?

III

1. The mole has burrowed and tunneled under the ground.
2. Were the rivers and streams well stocked with fish?
3. How the man struggled and fought for life!
4. Close your eyes and turn around three times.
5. A friend and I have watched and waited for you.

Two or more predicates connected by *and* or some such connecting word make a compound predicate.

Two or more subjects connected by *and* or some such connecting word make a compound subject.

b. In the first column are subjects; in the second column are predicates. Find suitable compound predicates for the one-word subjects. Find suitable compound subjects for the one-word predicates and for the verb phrases. Join these subjects and predicates into sentences.

Subjects	Predicates
horses	saw and hammer
Helen and Mary	bake and clean
carpenters	have sung
children	fall
John and Harry	plunge and kick
snowflakes and hailstones	shine
people	are running
mother	work and play
the sun and stars	whispered
the hare and the tortoise	study and recite

REVIEW

c. Which sentences contain verb phrases? Change one sentence to inverted order.

14. The Object

Frequently subjects and predicates by themselves do not make complete sentences. *Men pick; Harry hurt; Elephants lift* require something to complete the meaning. A word must be added to tell *what* men pick; *whom* Harry hurt; *what* elephants lift. This word names the thing acted upon, or, in other words, the person or thing that receives the action, and is called the **object.** You must now think of the action expressed by the predicate and the person or thing that receives the action. Let us add a word to each of these groups to complete the meaning: *Men pick oranges; Harry hurt James; Elephants lift logs. Oranges* receives the action of picking; *logs* receives the action of lifting; *James* receives the action of hurting. Therefore *oranges* in the first case is the object; *James* is the object in the second case. What is the object in the third case? If you have difficulty in naming the object, a simple way is to find the predicate and the subject, then place *whom* or *what* after them and ask a question. The answer will name the receiver of the action and will be the object. *Men pick what? Harry hurt whom? Elephants lift what?*

Two objects joined by *and* or some other connecting word form the **compound object.** In the sentence *Men pick oranges and apples, oranges* and *apples* form the compound object.

It is quite important to be able to find the object, for many common errors in speech are made through

not knowing the object or by using the wrong word for the object.

a. Find the predicate, the subject, and the object in the following sentences. Answer these questions about each sentence: Does the predicate express action? What word names the receiver of the action?

I

1. Soldiers fight enemies.
2. Firemen shovel coal.
3. Sailors have tied knots.
4. Ladies drink tea.
5. Children play games.
6. She saw dogs and cats.
7. James draws pictures.
8. Mother reads.
9. Milkers milk cows.
10. Farmers feed horses.

II

1. The children often played Robin Hood.
2. The men had sold their homes.
3. Some ships carry heavy loads.
4. The boats moved slowly away.
5. They wove the wool and cotton into cloth.
6. We coaxed for more candy.
7. Did John fly his kite high?
8. What a clever trick he played!

III

1. Her grandfather shaded his eyes from the sun.
2. They had built a fire and cooked the food.
3. May I admire your roses and violets?
4. One by one the lights went out.
5. Did the farmers bring their fruits and vegetables?
6. Can you put the spider's web back into place?
7. Before the traveler lay hills, valleys, and plains.
8. The organ-grinder played a dance tune.

b. Below will be found three columns containing subjects, predicates, and objects. Arrange them in sentences.

Subjects	Predicates	Objects
he	play	the table
camels	helped	games
boys	eat	Mary
we	drink	cheese
friends	make	guests
soldiers	sharpen	water
mice	set	flags
children	like	honey
I	furl	pencils
bees	bought	tomatoes

An object is a word or group of words in the predicate that names the receiver of the action or the result of the action expressed by the verb.

BLACKBOARD WORK

c. Write three sentences. In one use the inverted order of subject and predicate; in another a compound predicate; in a third a verb phrase consisting of two words. Exchange places and correct each other's work.

15. The Complete Subject and the Complete Predicate

So far you have learned to select the most important word that takes part in telling what is done. This word you have called the predicate. You have also learned to select the most important word that is used in naming the doer. This word is the

subject. All the words in the sentence usually belong either with the subject or with the predicate. Read carefully the following pairs of sentences. The first sentence of each pair is composed of a one-word subject and a one-word predicate. The second sentence of the pair shows that other words may be joined with the predicate to tell completely what is done. It also shows that other words may be joined with the subject to name completely the doer. Can you separate the longer sentences into two parts, one of which will contain all the words that tell completely what is done, and a second part which will name completely the doer?

1. Horses run.
2. Wild *horses run* swiftly.
3. Ducks swim.
4. Those *ducks swim* easily.
5. Birds sing.
6. Mocking *birds sing* early in the morning.
7. Children play.
8. *Children* of the cities *play* in the street.

In sentence 2, you probably found no difficulty in deciding that *runs swiftly* tells what is done and is therefore the predicate. Since *runs swiftly* tells completely what is done, it is the **complete predicate.** *Runs* is the simple predicate. *Wild horses* names completely the doer and is therefore the **complete subject.** *Horses* is the simple subject. In sentences 4, 6, and 8 above, name the complete predicate, the simple predicate, the complete subject, the simple subject.

a. In the following sentences find the complete predicates and the complete subjects. The object is always a part of the complete predicate.

1. She touched lightly the keys.
2. Sharp pencils make good writing.
3. Careless boys nearly spoiled it.
4. Very rich women wear beautiful clothes.
5. They fought daring robbers.
6. The captain quickly organized a little company.
7. The strong knight fought bravely.
8. The king carefully protects his subjects.

b. In interrogative and exclamatory sentences and in sentences in which transposed order is used you must work slowly and carefully, for the words that belong with the predicate may be far from it. In the following sentences the complete subject is in italics. The remainder of the sentence is the complete predicate.

1. Did *the daring robbers* get away?
2. How quickly *the sun* disappeared.
3. Suddenly *the soldier* rushed back.
4. Forward surged *the crowd*.

c. Find the complete subject and the complete predicate in each of the following sentences. Name the simple subject and the simple predicate.

I

1. Twilight will soon come.
2. How did he go?
3. Why does the dog bark?
4. Carefully he lifted the vase.

5. We have often gone this way.
6. The children have usually ridden.
7. How quietly the night has fallen!
8. Seldom does it rain so hard.

II

1. Did the long train move slowly?
2. How quickly the storm has come!
3. Seriously the teacher called the roll.
4. Has the poor cat drunk her milk?
5. What great strength that man has!
6. Easily he lifted the heavy stone.
7. How sweetly the robin sings!
8. Hurriedly he lighted the lamp.

III

1. How abundantly that rosebush blooms!
2. Quietly the Indians slipped behind the tree.
3. Did that little girl find her lost doll?
4. Have all the children seen this picture?
5. How sadly he laid his burden down!
6. Do his strong muscles never tire?
7. They have consequently only three days more here.

BLACKBOARD WORK

d. You may construct and write upon the blackboard a sentence containing a complete subject and a complete predicate. You may then exchange places, and draw a vertical line between the complete subject and the complete predicate, and a horizontal line under the simple subject and the simple predicate, thus:

The children in our class | play basketball.

If the sentence begins with part of the predicate, as sentences sometimes do, you must draw two vertical lines in this way:

Yesterday | a little boy | was caught in the rain.

Did | you | see the airplane?

16. Applied Grammar

a. Boys have frequently worked many hours constructing a sled upon which they will ride downhill when the first snow comes. The use to which they can put the sled makes the task worth while. You have now spent some time studying grammar. Whether or not the time spent was worth while depends upon the use to which you can put your knowledge. In the following paragraphs can you find the subjects, predicates, and objects, if any? Can you tell whether any of these parts is compound? Can you classify the sentences according to use? Omit the sentences in italics. They contain predicates that you have not yet studied.

A Narrow Escape

One pleasant afternoon a little boy was playing in the garden. A fat old hen was wandering through the garden, too, looking for something to eat. Suddenly in burst two big dogs. The old biddy fluttered here and there in her fright. The dogs soon caught her, however. How she clucked! How the little boy screamed! Just then a man on the road heard all the noise and frightened away the dogs. The fat old hen lived to tell her friends in the chicken yard all about her narrow escape.

A Strange Ogre

Once upon a time a little girl lived with her father and her mother on the top of a high bluff. At the foot of this bluff there lived a terrible ogre. Every day at noon and at four o'clock he roared in a frightful voice. Some day he was going to climb the bluff and eat up this little girl. *She was sure of it.* Her father and mother could hardly persuade her to go out of the house. And what do you suppose! *That big ogre with the frightful voice was nothing but a railroad train whistling at the foot of the bluff.* I know all about it. *I was that little girl.*

b. If any of the following groups of words are complete, write them as sentences and supply the correct closing mark. If they are incomplete, make them complete and punctuate them correctly.

1. Do you see the ball on the flagpole
2. While I was waiting
3. Becoming excited
4. Go away from this place
5. Eating the sugar very fast
6. When I put my hand down
7. To the moving pictures with my cousin
8. Because he was too little

c. The following selections show the effect of using the inverted order of subject and predicate. Listen to the reading aloud of these selections, first as they are written, then in the natural order. Which seems the more forceful manner of expression?

1. Pell-mell down the street raced breathless men and boys and wildly barking dogs. Out of the windows

popped excited, inquiring faces. Forgotten was business; neglected were household duties. And all because in the distance there was the clanging of firebells.

2. Said the Wind to the Moon, "I will blow you out."

3. Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

4. First came the primrose,
On the bank high,
Like a maiden looking forth
From the window of a tower
When the battle rolls below,
So looked she,
And saw the storms go by.

5. The rolling mist came down and hid the land;
And never home came she.

6. Beneath it rang the battle shout,
And burst the cannon's roar.

BLACKBOARD WORK

d. Some children may be selected to copy their compositions on the blackboard. After the spelling, the punctuation, and the capitalization have been corrected, and all incomplete sentences completed, members of the class may point out the following:

The complete predicate
The complete subject
The simple predicate
The simple subject
The object, if any

17. Correct Usage

From time to time in all other grades you have had drills in correct usage. By this time you should know which of the forms still trouble you. But what should you do about it?

There is an old saying: "You can lead a horse to water, but you cannot make him drink." It is so with correct speech. The book may provide drills for you, and you may study every one, but you must really desire correct speech so much that you are willing to watch yourself and to enlist the aid of others to help you.

Try this plan. Make a short sentence containing the correct form you wish to use and say it over to yourself several times — ten will do — every night just before you go to sleep and every morning just after you wake up. If you have so great a desire to speak correctly that you remember to do it every day, your wish will certainly be fulfilled.

a. The following sentences contain the correct form of a number of common mistakes. Select only those that are troublesome to you and write correctly in your notebook other sentences containing these forms. Read these sentences over several times every day. Ask your classmates to call your attention to errors that you frequently make.

1. The boy *ate* the apple.
2. The boy *has eaten* the apple.
3. *Have* you *eaten* yours?
4. The people *began* to shout.

5. The people *have begun* to shout.
6. *Have* the people *begun* to shout?
7. The wind *blew* from the west.
8. The wind *has blown* from the west.
9. *Has* the wind *blown* from the west?
10. This is *as far as* I can go. (not *all the far that*)
11. I am *rather* glad. (not *kinda*)
12. I cannot find it *anywhere*. (not *nowhere*)
13. *Catch* me if you can. (not *ketch*)
14. He bought it *from* me. (not *off of*)
15. He lent me his knife. (not *loaned*)

b. Mr. Thorndike has taken the trouble to count more than a million words to see which occur most widely in children's books, in the Bible, in newspapers, in correspondence, and in many other places — forty-one in all. On page 43 are twenty-five words that occur in the list of five hundred used the greatest number of times. You have seen them time and again, have heard them a greater number of times than you have seen them, and probably know how to spell them. Do you pronounce each one correctly when you are using it in conversation? Your teacher will pronounce every one for you. You may then say them over to yourself, half aloud if it will not disturb any one, and write sentences using them. Exchange papers and read one another's sentences aloud. Try to make your sentences so interesting that other children will wish to read them. Sometimes children enjoy putting two or more words into one good sentence. Be watchful of your use of *and* if you try this scheme.

for	what	where	every	father
from	who	been	why	once
half	which	your	just	because
when	were	than	while	poor
get	our	again	white	nothing

c. Here are some phrases you know how to pronounce, but which you often pronounce carelessly. Put them into sentences which you will read to the class.

don't you	going to	go on	asked to
didn't you	have to	let me	see them

d. Read the paragraph below carefully. Then decide where each sentence opens and closes. Place your capital letters and closing marks in their correct places. If you have forgotten the rules for the punctuation of quotations, refer to the Appendix, page 584.

Getting an Idea

my father once offered me fifty cents to throw the wood into the basement i wanted the money but i wanted to go to the ball game as well while i was looking at the big job a crowd of boys came in sight an idea popped into my head i began to throw sticks toward the basement window the boys stopped and said what are you doing jack i am trying to see how many sticks out of ten i can throw through the window i replied the boys all began to throw sticks pretty soon all the wood was in the basement the boys went home i got the money and went to the game besides

18. Keeping Your Audience Interested

Have you ever heard a lecturer begin his address by telling a story? He does this to gain the interest and attention of his audience. You will get the same effect, when you are giving an incident in one paragraph, by making your first sentence so interesting that everyone will wish to hear what follows. A good beginning sentence starts the story at an interesting point, attracts the attention of the audience, and makes them wish to hear the end. Occasionally you may begin with a question and keep the audience in suspense until the very end of your story. Sometimes an exclamation makes an effective beginning. Find in the beginning sentences that follow the effect of using an exclamation; a question. Do they arouse your interest in what is to follow? Did this boy start his story in an interesting way? Did he keep you in suspense until the end?

MY EXPERIENCE WITH A GHOST

One night on my way home from the house of a friend, I had a terrible fright. I was thinking of the ghost stories we had told, when suddenly in the path before me appeared something dark. It looked as if it carried a great white sheet which it waved first on one side and then on the other. I stood as still as a post trying to think what to do. The ghost stood still also. Finally I got up courage enough to throw a stone. The ghost bounded away, waving its white sheet faster than ever, but a familiar bawl let me know that I had nothing to fear. It was my own calf with a handkerchief tied to its tail.

a. Below you will find some sentences with which children have begun oral paragraphs. Which stories would you prefer to hear? Judge each one in these two ways: Does it suggest a story you would like to hear? Is it interesting?

1. Jack ran pell-mell into his mother's room.
2. The birds, no more than the animals, like to be caught napping.
3. Every young person is ambitious to make the most of his opportunities.
4. One morning near the end of the term I was almost late for school.
5. Cling! clang! there was the school bell and I was still two blocks from school.
6. Driving a ghost away from a haunted house is not an easy matter.
7. Crash! there I was lying on the floor at the foot of the stairs with the principal not five feet away.
8. Last night I won the most exciting game of checkers I ever played.
9. I straightened up with a guilty flush as Miss Smith came into the room.
10. Suddenly the gatekeeper ran forward shouting, "Stop! Stop!"
11. The score was nothing to nothing, with only three minutes to play.
12. Tom crouched in the shadow of the barn as the two tramps came nearer.
13. Animals are usually very restless during the approach of a storm.
14. "Have any of you seen the baby?" cried Mother breathlessly, rushing into the room.

b. Prepare to talk to the class by finishing one of the paragraphs suggested by the beginning sentences you have just criticized. You may always choose your own subject and compose your own interesting first sentence if you prefer to do so. The topics that follow may suggest some experience that you might not otherwise recall:

My Greatest Disappointment
An Amusing Incident
A Trick I Taught My Pony
The First Night on My Paper Route
When I Was Sent to the Office
Time to Get Up
What Meddling Cost Me
The First Supper I Cooked
My Worst Fault
The Burglar I Didn't Catch
The Stockings I Forgot to Mend
An Unexpected Guest
A Halloween Scare
A Well-deserved Punishment
An Incident at Scout Camp

When the speaker has finished, be ready to tell whether he kept the interest of his audience by choosing an interesting subject; by an unusual beginning sentence; by keeping up the suspense until the close; by using inverted order in some of the sentences. Did the speaker stand well and talk so you could understand him? Were there any errors in speech?

c. You may now write your story, trying to observe the points you have studied. When you have finished, criticize it from the point of view of interesting first sentences. Does it make a better composition when the first sentence is interesting? Get the opinion of your classmates if possible. Save this composition.

BLACKBOARD WORK

d. Three or four compositions may be copied upon the blackboard. The class will work together to correct the spelling, punctuation, and capitalization. Decide whether each sentence is complete by finding the complete predicate and the complete subject.

Test each composition for the points thus far studied in composition:

Did the writer use an interesting beginning sentence?
Did he use interesting details?
Did he keep in mind the point of the story?

19. Keeping in Mind the End of the Story

Often a good paragraph leaves a weak impression upon the audience because the speaker did not stop when he had carried out the point suggested by his first sentence. In the paragraph on page 48 the boy is telling of a strange thing that happened. He made an interesting beginning sentence. He completed every sentence. He needed every sentence except the last one to carry along the story. Read the paragraph, first with the closing sentence, then

without it. Does it not make a much stronger story if the speaker stops when he has made the point?

Notice what a good impression this sentence leaves: *There was a tightening of the noose, a pull, and Rosie was safe, but just in time.* Should you like either of these sentences as well? *I saved Rosie's life,* or *I had learned to throw the lasso at last.*

JUST IN TIME

I was beginning to think that I could never learn to throw a rope as the men on the ranch did, when a strange thing happened. I was swinging the rope around my head, trying to urge Rosie, the pet lamb, into a run so I could lasso her. Suddenly she turned and ran by me into the middle of the road. Just at this moment, the honk of the stage horn sounded around the corner. Rosie was in great danger. Scarcely taking time to aim, I threw the rope. It swept from my hand, wavered for a moment, and dropped over the lamb. There was a tightening of the noose, a pull, and Rosie was safe, but just in time. I took the noose from Rosie's neck and gave her a good dinner.

a. Prepare for telling stories that will begin in an interesting way and end strongly and promptly. The following may suggest a title for your story:

A Birthday Surprise	What Astonished the Teacher
An Anxious Moment	When I Forgot to Be Polite
When I Caught a Ride	What Annoyed Father
When I Helped Mother	When Mother Was Pleased
When I Won the Race	How Harry Became Famous

b. Criticize each speaker upon these points:

Did he begin in an interesting way?
Did he stick to the point?
Did he use complete sentences?
Did he close promptly?
Did the closing sentence leave a good impression?
Did he practice what he learned in correct speech?

BLACKBOARD WORK

c. Some children who need more practice in writing than in speaking may place their stories on the blackboard instead of telling them. Use these stories for practice in naming the kinds of sentences, in selecting complete subjects and complete predicates, simple subjects, simple predicates, and objects. The stories should be corrected for spelling, punctuation, and capitalization. Finally they should be discussed from the standpoint of interesting beginning sentences, interesting details, sticking to the point, and closing well. Improved sentences should be given and the best ones selected by the class. The writers may rewrite their stories and present them to the class at another time to show how much the composition was improved by class revision.

OPPORTUNITY WORK

d. By this time you will have learned whether you must work to the full extent of your ability to gain the skill and habits required in this book. If you are certain that you can do more work or that

you do not need all the drills given, talk the matter over with your teacher. If she is satisfied that you can omit some of the drills. you may do the opportunity work offered if it seems attractive to you.

Some children have a desire to write, and have something in mind that they wish to write. You may have a neighborhood paper that you are writing, or a play that you wish to give, or a book that you have planned, or a poem or a story in mind. Children's magazines such as *Child Life* or the *Youth's Companion* or *St. Nicholas* are eager to receive good stories by children. You may be successful in having one of your stories accepted. Other papers have clubs which children may join by writing acceptable letters. Often a newspaper will offer a prize for the best accounts written upon some such subject as Clean-Up Day or Better Speech Week or Washington's Birthday. If you are interested, you will find many opportunities to use your ability. When you have finished an acceptable piece of work, your teacher will give you time to present it to the class for their pleasure and approval.

BOOKS BOYS AND GIRLS LIKE TO READ

Atkinson, Eleanor S. *Johnny Appleseed.*
Lofting, Hugh. *The Story of Dr. Dolittle.*
Wiggin, Kate Douglas. *Rebecca of Sunnybrook Farm.*

CHAPTER III

NOUNS AND PRONOUNS

Many kinds of words are needed to make sentences express thoughts clearly. Savages expressed their thoughts in very crude ways, by making signs with their hands or by drawing pictures of objects. Civilized man has made great advances in the written and spoken expression of his thoughts no less than in his methods of making clothing or in getting food. He is able to express his observations and thoughts, not only clearly and accurately, but also with beauty and force.

You will now begin a study of the different words in the language. You will learn that every word in the sentence has a certain use and you will learn to name it from that use. You will learn that words are divided into eight classes, or **parts of speech;** you will learn to recognize each of these parts of speech and to use them in testing the correctness of your speech and in making your speech and writing clearer and more interesting.

This chapter introduces two of the parts of speech, the noun and the pronoun. You will find the work of recognizing nouns and pronouns very easy if you are careful to think each time of the *use* of the word in the sentence before you name its part of speech.

20. Recognizing the Noun

The part of speech that names is a **noun.** A noun may name what you see, or feel, or touch, or think about. Find the names of persons and things in these sentences:

1. Boys play ball.
2. Girls play the piano.

Did you decide upon *boys, ball, girls, piano?* These are names of things that are very familiar to you, and are nouns.

a. Select the nouns in these sentences:

1. The child laughed and played.
2. A city grows large.
3. Cold blew the wind.
4. Men compose poems.
5. Ruth and Mary went.
6. Chicago grows large.
7. December brings snow and sleet.
8. Henry W. Longfellow composed poems.

Some nouns name all of a class. *Child* is the name given to all the young of mankind. *City* is the name given to all places where numbers of people live near together. Other nouns name a particular one of a class, as "Chicago," the name of one city; Harry, the name of one child; Henry W. Longfellow, the name of one poet. With what kind of letter is a proper noun written? *Mother* and *Father* when used as names of our parents are capitalized. Do you see any reason for learning to distinguish between proper and common nouns?

A noun is a name word.

A common noun is a name common to all nouns of the same kind or class.

A proper noun is the name of a particular person, place, or thing.

A proper noun is always written with a capital letter.

A CONTEST IN SELECTING COMMON AND PROPER NOUNS

b. Begin this contest by choosing leaders and sides as for any match. At a given signal, open your books to a page mentioned by your teacher and select the common and the proper nouns, writing in one list the common nouns and in another the proper nouns. At the end of five minutes, the signal to stop will be given. Each leader will collect the papers from his side and read the words, which a teacher or a classmate will write upon the board. Every word will count one for the side finding it. It will be easier to tally the words as you do in voting, instead of rewriting the same word every time. If three lists contain these words, the blackboard record should appear thus:

Common Nouns	Proper Nouns
house III	George Washington III
tree III	
hatchet III	

c. Another interesting contest consists in trying to see which team can write the greatest number of proper nouns for common nouns. The class may select teams and leaders as in the preceding contest. Each team will write the common nouns for which

the opposing team will write the proper nouns. After the lists have been prepared, the leader will collect them, choose twenty nouns, and pronounce them for the opposing teams. Every correct proper noun written with a capital letter scores one point for the team. The team having the greater number of points wins the contest.

d. Use five proper nouns and five common nouns in interesting sentences. The class may vote upon the most interesting one.

BLACKBOARD WORK

e. Write original sentences showing the difference between compound predicate and complete predicate; between compound subject and complete subject.

21. Number in Nouns

a. You will now learn about the change in the form of nouns to show whether one or more than one is meant. This will help you to avoid many mistakes in spelling. Study the words in the two columns below. Be ready to tell *how many* we are speaking of when we use the words in the first column. *How many* are we speaking of when we use the words in the second column?

hat	hats
coat	coats
dress	dresses
box	boxes
berry	berries

The words in the first column are said to be in the **singular number.** The words in the second column are said to be in the **plural number.** How many do we speak of when we use the singular number? the plural number?

b. Copy the words in the list below which are in the singular number.

c. Copy the words in the list below which are in the plural number.

children	boxes	loaves
fairies	wife	cities
calf	pictures	spoonfuls
hats	mouse	volcanoes
books	hero	shelf
women	berries	veto
knife	battle	lilies
men	potatoes	cherries

Number is that form of a word that indicates one or more than one.

Singular number denotes one.

Plural number denotes more than one.

22. Forming the Plurals of Nouns

There are many rules given for forming the plurals of nouns, but few of them can be applied in every case. You will study first the general way in which plurals are formed and then several special cases. This study will give you some idea of the variety in the forms of English nouns as well as help you to be more accurate in spelling.

Think of the sounds with which the following nouns in the singular number end. Do they join more easily with *s* or *es*? Name the sounds that do not join easily with *s*. In each case tell exactly how the plural is formed.

Singular	Plural
coat	coats
box	boxes
dress	dresses
church	churches
sash	sashes
waltz	waltzes
watch	watches

General Rule: **When the final sound of a singular noun joins easily with *s*, the plural is formed by the addition of *s* only. If the singular form ends in a sound that does not join easily with *s*, the plural is formed by the addition of *es*.**

a. A rule that can be depended upon is the one for words ending in *y*. Observe that some nouns end in *y* preceded by a vowel; that others end in *y* preceded by a consonant. How do these nouns differ in the way their plurals are formed?

Singular	Plural	Singular	Plural
lady	ladies	toy	toys
city	cities	alley	alleys
fairy	fairies	valley	valleys

Nouns ending in *y* preceded by a consonant form their plurals by changing *y* into *i* and adding *es*.

Nouns ending in *y* preceded by a vowel form their plurals by adding *s* to the singular.

b. Some nouns ending in *f* or *fe* add *s* to form the plural, but some change *f* or *fe* to *v* and add *es*. You must learn to spell the plurals of these words.

Singular	Plural	Singular	Plural
cliff	cliffs	calf	calves
skiff	skiffs	half	halves
roof	roofs	wife	wives

c. Most nouns ending in *o* form their plural by adding *es*. Only a few add *s*.

Singular	Plural	Singular	Plural
hero	heroes	banjo	banjos
potato	potatoes	piano	pianos
cargo	cargoes	zero	zeros

d. Some nouns form their plural by a change of word:

Singular	Plural	Singular	Plural
man	men	tooth	teeth
mouse	mice	child	children

e. Some nouns have two forms in the plural number: *brother, brothers, brethren; fish, fish, fishes; penny, pennies, pence.*

f. Some nouns have the same form in the singular and the plural: *sheep, deer, trout.*

g. Some nouns are used only in the plural: *ashes, clothes, scissors.*

h. Compound nouns usually form their plurals like other nouns: *cupful, cupfuls; teaspoon, teaspoons.*

i. In some compound nouns the chief word takes the plural: *son-in-law, sons-in-law; court-martial, courts-martial.*

j. In some compound nouns both parts change in the plural: *man-servant, men-servants.*

k. Most proper nouns form their plural by adding *s* or *es*, but otherwise do not change their form: *Alice, the Alices; Henry, the Henrys; Jones, the Joneses; July, the Julys.*

l. When proper nouns are preceded by titles, either the title or the surname may take the plural form:

Mr. Brown	the Mr. Browns, the Messrs. Brown, Messrs. Brown
Miss Wilson	the Miss Wilsons or the Misses Wilson
Dr. Young	the Dr. Youngs or the Drs. Young

m. Some nouns taken from foreign languages keep the foreign form of the plural; others have both the English and the foreign plural: *analysis, analyses; beau, beaus or beaux.*

n. Letters, figures, and other symbols are made plural by the addition of an apostrophe and *s:*

i	i's
5	5's
%	%'s

o. Select the nouns in the composition on page 44. Write their plurals and tell the rule under which each comes. If you are not certain of the spelling of the plural, look it up in the dictionary.

p. Prepare for a relay race by choosing two teams, each with a leader. For the manner of carrying on such a race refer to Lesson 6. Each leader will write upon the board the singular form of all the

nouns in this lesson, leaving space enough for the contestants to write the plural form. After the two teams have lined up, at a given signal the race will begin. Both speed and accuracy will count. The whole word must be correctly written to count for accuracy. Help your side win.

23. Applied Grammar

a. From the following composition select the nouns, telling whether they are common nouns or proper nouns. If the noun is a proper noun, tell why. *North* is the name of a section of the country and is therefore a proper noun. How is a proper noun always written? If the noun is a common noun, tell whether it is singular or plural. If it is singular, form the plural and tell how you did it.

WHAT THE MOON SAW

Once the moon saw a wonderful sight. From North, East, South, and West came crowds of little boys and girls.

They came in processions and bands and troops and groups. They came in double file and single file, in dozens, in scores, and in hundreds. They came walking, running, leaping, laughing, chattering, singing.

All kinds came. There were little yellow, slant-eyed Chinese children with long pigtails flying. Two of them carried a child princess in a palanquin. At least, she was as rich as a princess. She wore sparkling jewels in her hair, and silver nail shields over her long finger nails. Her two tiny feet were much too small for a poor Chinese child's feet.

There were small red Indians with flutes and drums and rattles. The boys' heads were wreathed with sweet grass. The girls' long black hair was entwined with beads.

There were dark-skinned little Eskimos in fur from tip to toe, as if they were polar bears. There were white children from all parts of Europe and America. Some were tall fair-haired boys and girls from Norway. Some were broad-chested English. Some were gray-eyed, red-cheeked Irish. Some were straight-backed, quick Americans. Some were dark-skinned Italians. Some were French children. There were ever so many more.

They were on their way to the Children's Festival to be held at the most central place, The Field of Play.—From *The Five Senses*, by ANGELA M. KEYES.

b. Study the last three paragraphs above for dictation. After dictation, correct the errors and record them under these headings: capital letters; periods; question marks; quotation marks; commas; and apostrophes. This will show you upon which points you require more drill.

BLACKBOARD WORK

c. Write upon the blackboard a sentence containing a compound predicate. Change places, and draw a vertical line between the complete subject and the complete predicate. Underline the simple subject with one line and the compound predicate with two lines. When you return to your own place, decide whether the directions were properly carried out.

24. Correct Usage

During the last few years there has been observed in November a Better Speech Week. Your teacher will explain to you its purpose and tell you how the week has been observed in other places. No doubt you will wish to join in the activities. If you begin now to watch your errors and improve all opportunities to correct them, you will feel when the celebration is over that you are a better American. Take the trouble to write in your notebook the correct form of any mistake you recognize as your own, and to enlist the help of your classmates, teacher, and friends in finding others. The repetition of correct forms several times a day is helpful in making their use habitual.

a. Read these sentences until they sound familiar. Notice especially the words in italics.

1. *Has* she *lain* down? No, she *has* not *lain* down. Father *lay* down for a nap yesterday.

2. *Have* they *come* home? They *have* all *come*. The dog *came* back, too.

3. *Have* you ever *run* in a race? Yes, I *have* often *run* in a race. I *ran* in one last week.

4. *Has* he *seen* the ocean? He *has seen* the Pacific Ocean. He *saw* it long ago.

Fill the blanks in the following sentences. Use the words from the sentences you have just read.

1. The poor dog ——— in the straw.
2. We ——— up the garden path.
3. What picture have you ———?

4. The dog ran at least a mile.
5. Have you ever lain in the new mown hay?
6. I read yesterday in the paper that styles have changed.
7. Where have those puppies run?
8. He came to borrow my geography.

b. In the story below are several sets of words that are pronounced alike but have different spellings and meaning. Find and copy the sentences in which these words are used; as,

two One beautiful day, *two* boys went out for a sail.
too It did not keep them *too* busy.
to They began *to* think of the trip home.

In case but one of a set is found in the story, write an original sentence to show how the second word is used; as,

sail Two boys went out for a sail
sale There was a sale of children's wear.

A Sailing Trip

One beautiful day two boys went out for a sail in their new boat, "Queen." The wind was just strong enough to fill the sails well, yet it did not keep them too busy to enjoy the trip. The morning passed pleasantly. When twelve o'clock came, they landed in a quiet cove for luncheon. The chicken sandwiches, cake, and fruit which their mothers had provided were soon unwrapped. How warm the sun was and how good the food tasted!

After a long rest they began to think of the trip home on the cool water. But there was little wind,

and the prospects for more did not seem good. John lay down on the grass for another nap, confident that the afternoon breeze would spring up. Will walked slowly about, watching every tree for a sign of wind. He knew his mother would be very much worried if he were not home on time. Suddenly the looked-for breeze came. John was wakened and the boat was made ready. But the breeze died down as suddenly as it came, and the boys knew now that there would be no home-going that night.

There was no place to buy anything to eat or to get any shelter. They took the sail and fastened it to a tree with a piece of rope. This made a place to sleep. They ate sparingly of the remaining sandwiches and then lay down, hoping they would not have to stay there for a week.

They had been lying down only about two hours when they heard a faint sound. Could it be a motor boat passing? By the time both boys were up, the light from the motor boat was visible. They shouted loudly for help, hoping those in the boat would hear. Suddenly the boat turned toward them, and soon it was within speaking distance. The boys told of their plight and asked to be towed in. Consent was readily given, and in a short time they were ready to go. The boys arrived home in time to save their parents from a night of anxiety.

c. The groups of words that follow are often carelessly pronounced. Use them in questions and answers. Perhaps your teacher will arrange two sides. One will ask, another will answer questions. Failure to respond quickly or correctly will be

counted as a mistake. Your effort may make your side win.

give me	let me	don't know
did you	haven't you	isn't he
won't you	aren't you	could you
kept up	asked to	could have
have to	would have	should have

d. Here are more words from Mr. Thorndike's list. Pronounce them after your teacher, then by yourself until you can do so rapidly. Write sentences to show that you understand what the words mean.

company	window	general	begin	your
hundred	something	picture	began	with
thousand	across	measure	believe	catch
asked	several	cause	children	forget
second	pretty	egg	follow	going

e. Copy the following sentences, punctuating and capitalizing them correctly. Give the reason for every mark. For assistance refer to the Appendix, under rules for punctuation and capitalization.

1. the generals wife will arrive at chicago illinois on february 14 at half past four oclock

2. a few moments delay caused ethels and adas mothers to miss the train

3. ladies and childrens hats are now sold at hall and martins new store

4. did the men object to doing two days work for one days pay asked uncle tom

5. do you think general smith will retire

6. if the wind changes to the north the entire west will be in the grip of the storm

7. we have decided to vote for a republican

8. will dr brown allow cousin harry to eat cake candy and ice cream

9. o john please wind the clock

25. Writing Friendly Letters

Frequently people judge our education or lack of it by the way we write our letters. We may not all become famous letter writers, but in the matter of punctuation, capitalization, placing of parts, and completion of sentences every child may become perfect. It may be that you have already realized the importance of letter writing and have taken the trouble to learn how to do it. If so, you may prove it by writing a letter to your teacher, telling her just what you have learned about each part of a letter. After she has read your letter, she will tell you how many of the exercises that follow you will need to do to make yourself perfect.

It is convenient to know the terms used in speaking about the various parts of a letter. You will find them printed in italics in the first letter. Memorize them as you learn the capitalization and punctuation. As you read the letters on pages 66 and 67, notice that the manner of writing the **heading, salutation,** and **closing** of the letter varies with the closeness of the friendship between the writer and the one who receives the letter. Notice that abbreviations for the names of *months* and *states* and

for *avenue* and *street* have not been used. It is now considered better form to write out these words.

Read carefully the letters that follow, first for their interest, then for the capitalization, punctuation, and placing of the parts; to learn appropriate salutations and complimentary closings; and to learn the kind of letter that custom demands must be written upon certain occasions. You may wish to refer to these letters many times before you finish the book.

There are many occasions upon which letters must be written, but among the first come those written when we are away from home.

This is a chatty, lively letter. The boy appreciated the gift and wanted his friend to know it.

Heading
101 Union Street
San Diego, California
March 22, 1922

Dear Harry, *Salutation*

You really should have been here and seen the expression on my face when I opened that queer looking package which the expressman left, and saw a woolly puppy bounce out.

He has already made friends with every one, including the old gray cat, and has explored the whole house and garden. He now seems to be thinking about crossing the street and investigating the country over there. I haven't named him yet, but each member of the family has a suggestion. Have you one?

I surely don't know how to thank you for my lively birthday present. There was never so nice a

one before. I only hope that you and old Trix will be as happy without the little rascal as I am with him.

Closing { Your grateful friend,
Signature { John

Do you think Mother was delighted with this letter and was glad to answer it at once?

R. F. D. 1, Box 75
Walton, New York
June 20, 1922

Dear Mother,

How are you, and Father, and John, and are Tabby's kittens' eyes open? I am enjoying every minute of my time here, but I should like to be home for a little while and then fly right back. I scarcely realize that it has been four weeks since I have seen you, or played with Tabby or Nero.

Uncle Jack's cats are hard to find except at feeding time. When the men finish milking the cows, they pour some of the milk into big pans and all the cats and kittens come. Soon their heads are out of sight in the pans, leaving only a circle of bodies and tails to be seen. They look so funny, I wish you might see them.

Chum, Cousin Frank's dog, is very playful and very useful as well. He drives the cows out every morning, by himself, and goes after them at night. He almost always brings every one home. If one is missing, Uncle Jack says, "Go get her, Chum," and away he runs and brings her in. Chum is very knowing when he drives the cows. When one stops to eat he runs up and barks at her. If she doesn't start right on, he bites her heels.

Please write me soon, and don't forget to tell me about everything, especially Tabby's kittens.

Your loving daughter,

Mary

Notice that the parts of the inside address are written one below the other in a vertical line. Is John's letter written like this? What does *R. F. D.* mean? Why is it necessary to have a box number in the country?

Custom permits the use of several forms in writing the heading of a friendly letter. You will be guided somewhat by the width of the paper, the relationship of the person to whom you are writing, and the prominence of the place from which you write. The following forms are used. It would be better to adopt one form and learn it perfectly before trying another.

Compare the two styles of arrangement of headings. The style adopted inside the letter must be used on the envelope. It is now considered good form to omit punctuation at the ends of the lines in an address both in the letter and on the envelope.

Block Form	Slant Form
101 Union Street	101 Union Street
San Diego, California	San Diego, California
March 22, 1922	March 22, 1922

This may be used if the street and number are not given and the paper is wide enough to make the heading look well. Notice the punctuation.

Dayton, Ohio, June 17, 1922

This form is used in the country where the rural routes and boxes are numbered. Do you prefer the slant form or the block form?

R. R. 1, Box 75
Brawley, California
August 31, 1922

In friendly letters the following salutations are used. What mark of punctuation follows the salutation?

Dear Mother,
Dear Harry,
Dear Friend,
Dear Mrs. Brown,

Here are some appropriate complimentary closings for friendly letters. The form used depends upon the closeness of the friendship.

Your loving son,
Your friend,
Yours sincerely,
Yours affectionately,

Write appropriate headings, salutations, and closings for the following letters. Be very careful to place them on the paper correctly and to punctuate them exactly right.

A letter from a daughter to her mother
A letter from a son to his father
A letter from a girl to a girl friend
A letter from a boy to his aunt

The only way to become a good letter writer is to write letters. A letter written to a make-believe person who will never receive it is very hard to write except for a child whose imagination is so vivid that he is able to picture the person as if he

were really alive. For this reason try to find an occasion that demands a real letter — a classmate who is ill or who is absent from school for any reason. It may be that you know or your teacher can tell you of an invalid whose days would be somewhat brightened by letters from children. Perhaps now some relative or friend is waiting for a letter from you. Frequently children correspond with children in other schools.

If you have not already guessed the secret of writing an interesting letter, it is this: Think of the person to whom you are writing and make the letter chatty, or lively, or dignified as the person and the occasion demand. If the one who receives the letter "finds a delight in its content and a desire to answer it immediately, you can feel reasonably certain that it is a good piece of work." For the present the main part of your letter should be confined to telling in detail in one paragraph about some one incident. In a second and third paragraph inquiries may be made or a message sent.

a. Write a letter to some one who is really absent from school, or to some one whom the class agrees upon as the person who you will pretend is absent. Tell some one incident that has happened in school or at home in which you think she will be interested. To make your letter a bit more personal than the paragraph you write, give more of your feeling about the incident. You can do this in a closing sentence. Be careful that this closing sentence does not weaken an otherwise forceful letter. Compare

these two closing sentences of a paragraph written about a new dress. Which one do you prefer? *I felt happy when I wore it*, or *I like the feeling of wearing a new dress for the first time.* Give the letters to the child to whom they are written. She will decide which ones she likes best and why. The children may take turns in receiving letters.

It is unpardonable to send a letter that is not as nearly correct as you are able to make it. Compare the parts of your letter with the book to see that they are correctly placed and punctuated. Read the letter several times for correction in capitalization and punctuation and improvement in sentences.

b. Think of some time when you have been away from home over night. Pretend that it was far away and that you were staying for a week. Write to your mother of the most interesting thing you saw or did.

BLACKBOARD WORK

c. Some member of the class will be chosen to write on the blackboard the parts of a letter. The others will criticize with regard to placing, punctuation, and capitalization.

d. Choose from your letter a paragraph that tells in detail about some one incident, and be ready to write it upon the board if you are asked to do so. Separate each sentence into the complete subject and the complete predicate. Underline the simple subject and the simple predicate. Be ready to select the nouns and tell whether they are singular

or plural. If there is an object in any sentence, be ready to point it out.

e. Be ready to discuss any paragraph that may be written upon the blackboard with regard to the interest of the beginning sentence, whether the sentences carry on the point of the story, whether the best closing sentence has been made.

f. Be ready to correct all errors in spelling, punctuation, and capitalization.

g. Tell the kind of sentences used in the paragraphs that have been written upon the blackboard.

26. Study of a Poem

You have read in your history the account of Columbus' great struggle to get the king and queen of Spain interested in his efforts to find a short passage to India, and of his final success.

You know that people had not then ventured very far from land; that they thought the sea filled with terrible monsters; that they believed if one sailed too far he would fall off the earth; that the earth was belted in the center with a fiery zone where the seas boiled with fury, and where vegetable and animal life could not endure; that they had only small sailing vessels in which to make their voyages.

You have also read of the dreary voyage; of the seaweed encountered; of the days of calms when no progress was made; of the ceaseless gazing ahead for a sight of land; of the fear of the sailors; of the

mutiny; and then of the great joy when at last land was sighted.

Think this over, then read the poem below, trying to see the pictures and experience the feelings the poet suggests.

The Azores are islands off the coast of Spain. The bluffs at the entrance to the Strait of Gibraltar are called the Gates of Hercules or the Pillars of Hercules.

COLUMBUS[1]

Behind him lay the gray Azores,
  Behind, the Gates of Hercules;
Before him not the ghost of shores,
  Before him only shoreless seas.
The good mate said: "Now must we pray,
  For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
"Why, say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
  My men grow ghastly wan and weak."
The stout mate thought of home; a spray
  Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
  If we sight naught but seas at dawn?"
"Why, you shall say at break of day,
  'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
  Until at last the blanched mate said:
"Why, now not even God would know
  Should I and all my men fall dead.

[1] Copyright, 1897, by Whitaker & Ray Company of San Francisco.

These very winds forget their way,
For God from these dread seas is gone.
Now speak, brave Admiral, speak and say—"
He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:
"This mad sea shows his teeth to-night.
He curls his lip, he lies in wait,
With lifted teeth, as if to bite!
Brave Admiral, say but one good word:
What shall we do when hope is gone?"
The words leapt like a leaping sword:
"Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights! And then a speck—
A light! a light! a light! a light!
It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On, sail on!"

—Joaquin Miller

On how many different occasions does the mate ask Columbus what to say to the men? What reason does he give each time? Do you think the mate sympathized with the sailors or with Columbus? Is there any line or word in the poem that makes you think as you do?

Are you prevented from forming a picture in your mind through not understanding the meaning of certain words? Look for such words in the dictionary and see whether your picture is improved.

a. Pretend that you are one of the men. Plan a story about the mutiny that can be told in one paragraph. Such a subject as "Why I Joined the Mutiny" or "How the Mutiny Was Discovered" may be told briefly. Think your story through sentence by sentence before you tell it. By so doing, you will be able to plan an interesting beginning, sentences that carry out the point of the story, and an interesting closing. Do not forget to test your sentences for subjects and predicates. When you listen to the stories others tell, think in what way you might improve the story.

b. Imagine that you are the mate. Write a paragraph that you might have written in your diary one of the times after you had approached Columbus and asked what to say to the men.

Before you hand your composition to your teacher, revise according to the directions in Lesson 6.

You may try this assignment if you prefer:

c. Do you know any one who has faced many obstacles but has won in spite of them? Perhaps you have succeeded in making your grade even though you have had to stay out of school on account of sickness or to help your parents. Frequently children have succeeded in a subject which at first seemed hard. Try to make your hearers feel the triumph of victory.

d. Learn the part of the poem that appeals most to you. It would be a good plan to learn the entire poem.

OPPORTUNITY WORK

Those who enjoy composition and who should like to try may write an imaginary account of the voyage, trying to make the reader feel toward Columbus as the poet felt.

27. Recognizing the Pronoun

This lesson points out another use of words in sentences and therefore names another part of speech. Does this sentence sound smooth to you?

> Lyte did not hear, Lyte did not see, Lyte only felt; but the fiddle forsook Lyte's fingers and Lyte's chin in a second, and Lyte's gun was to Lyte's face with the muzzle thrust down between the oxen.

What word has been repeated too many times? What words can you substitute for Lyte? The word **pronoun** means "for a noun," so a pronoun is a word that stands for a noun. How many different words did you use in referring to Lyte? It is because pronouns have so many different forms, or **modifications,** as we say in grammar, that we have so much difficulty in using them correctly. As pronouns are few in number, you will soon learn to distinguish them at sight and use them correctly. The following words are pronouns: *I, me, my, mine, we, us, ours, you, yours, he, him, she, her, it, its, they, theirs, them.*

A pronoun is a word used in place of a noun.

a. Select the pronouns in the sentences below:

I

1. Mary took me.
2. I wrote it.
3. It hurt me.
4. John sold them.
5. They gathered nuts.
6. Birds stole them.
7. He sent me.
8. We told her.
9. I read stories.
10. We saw you.
11. They paid James.
12. He tore it.

II

1. Mary and I are playing.
2. They told John and me.
3. One of them hid me.
4. I shot at him from ambush.
5. They performed for us.
6. We came after her.
7. They will play with me.
8. The people will obey him.
9. You will help him and me.

III

1. He was fond of children and a good friend to them.
2. Do tell us what we shall do with our troublesome tongues.
3. We shall build our house at the foot of the hill.
4. He did not move from his place.
5. He laid his hand upon a little hatchet at his belt.
6. Shall we take the flowers to her?
7. Some time they will return to us for theirs.
8. Will you not take ours?
9. Are the children playing with yours? Will you not take theirs?

b. Select the pronouns from the composition "The Errand I Didn't Do," on page 8.

REVIEW

c. Find the subject, the predicate, and the object in five of the sentences on page 77.

d. Find examples of the verb phrase.

e. Prove that you know four classes of sentences.

28. Number in Pronouns

a. Tell which of the following pronouns are singular and which are plural. Do they form their singular and plural in the same way that nouns do? We say that pronouns have a different form for the plural. Does every pronoun have a different form for the plural? Do several singular pronouns have the same plural?

I	we	him	them
my	our	she	they
mine	ours	her	their
me	us	hers	theirs
you	you	her	them
your	your	it	they
yours	yours	its	their, theirs
he	they		
his	their, theirs	it	them

b. Turn to the sentences in Exercise 27 and tell whether the pronouns are singular or plural. If the pronoun is singular, give the plural. If the pronoun is plural, give the singular.

29. Subject and Object Pronouns

a. Find the predicate, the subject, and the object in each of the sentences that follow. Does the noun change its form when it is an object? Does a pronoun change its form when it is an object?

1. The big *boys* helped the little *boys*. (*Boys* is the subject; *boys* is the object.)
2. *They* helped *them*. (*They* is the subject; *them* is the object.)

From the sentences below, list all the different pronouns that are subjects. There are seven.

List those that are objects; there are seven.

Use these pronouns in sentences of your own.

1. I have lost my pen.
2. Will you hide it?
3. We saw them yesterday.
4. He has no coat.
5. The children met us.
6. Have you ever seen him?
7. That dog cannot find his master.
8. She has a beautiful new bracelet.
9. It is an intelligent horse.
10. They did not hear the whistle.
11. You have left your homes and families.
12. Do not forget me.
13. The cat has scratched her.
14. Where will he send you?

REVIEW

b. From the sentences that follow on page 80 select the predicate, subject, and object; select and

name compound subjects; compound objects; select five singular nouns and give their plurals; name two proper nouns and give the corresponding common noun; find the pronouns. Tell whether they are singular or plural, subject pronouns or object pronouns.

1. Mary and James fed the bird.
2. We found no money.
3. She made a cake and a pie.
4. The child has seen two plays.
5. The mother and father quietly woke the boy.
6. He broke the stick with a great effort.
7. The kind man bought toys and candy.
8. Robert Louis Stevenson wrote many interesting stories.
9. John accidentally tore his best suit.
10. You and I shall never see a more interesting sight.
11. Misfortune frequently brings with it courage and strength.
12. Men and women thronged the narrow little streets of the city.

c. Write sentences using a name and a pronoun as compound subject; using a name and a pronoun as compound object; using two pronouns as compound object.

30. Applied Grammar

a. You will now learn to use pronouns in sentences, for it is in the use of pronouns that many errors are made. In learning to use them correctly you will need to recall much of the grammar you

have learned. You will bear in mind that sentences have subjects and predicates and frequently objects. You would say correctly: *The man saw the boy; The boy saw the man;* for *man* and *boy* can be either subject or object. But it is quite otherwise with pronouns. We say correctly: *Mother helped me; Mother helped her; Mother helped him; Mother helped us; Mother helped them; Mother helped you.* We also say: *I helped her; She helped me; He helped me; We helped him; You helped them; We helped you.* These sentences sound right and are right because certain pronouns are used as subjects and others are used as objects. We say that the pronoun *I* is the subject form and *me* is the object form; *he* is the subject form; *him* is the object form. Which two pronouns are like nouns in having the same form for subject and object? Name all the subject pronouns; name all the object pronouns.

If you should try to place an object pronoun where a subject pronoun should be in each of the above sentences and read the sentences aloud, the sound would grate upon your ear, for you do not often hear such errors.

Now consider sentences in which two or more pronouns are subjects. Do you always say: "*He* and *I* did it"; "*She* and *I* did it"; "*You, she,* and *I* did it"? These sentences are correct, for *he, she,* and *I* are subject pronouns. It is polite to mention other persons first unless you are acknowledging a fault. Use the name of a person, as *Mary*, and a pronoun as subject. Be careful to use a subject

pronoun. Does it sound correct to your ear to say: *Mary and she did the work well?* It is correct.

You will now be able to use two pronouns or a noun and a pronoun in the object place. It is correct to say: *Mother helped him and me.* It is also correct to say: *Mother helped Grace and me.*

Subject pronouns: *I, we, you, she, he, it, they.*

Object pronouns: *me, us, you, her, him, it, them.*

Copy the sentences below, filling the blanks with pronouns. Tell whether each pronoun is subject or object.

1. Baby saw Jack and——.
2. Alice and——helped the teacher.
3. ——and——are invited to dinner.
4. John saw——or——yesterday.
5. ——told John and——about the game.
6. Father knew——well.
7. ——and——both broke the vase.
8. Have——and——learned these lessons?
9. ——and——heard without difficulty.
10. ——both have admired——greatly.
11. Without doubt that man saved——and the child, also.
12. ——has prepared a great surprise for——and——.
13. Did Father teach——and——?
14. Mary and——will call Frank and——to dinner.
15. Did the man pay——and——?
16. ——and——have taken——and——to the circus.
17. ——and——will call for you.

Remember that pronouns have different forms for subject and object.

b. We shall not study the various forms of the verb until later, but many of them you now know. The form to use in making verb phrases often puzzles you.

Choose from the list below the correct form to use with the helpers *was, were, is, are, has, have*. Write original sentences using each verb.

ate	eaten	rode	ridden	threw	thrown
bit	bitten	ran	run	saw	seen
came	come	gave	given	did	done
drew	drawn	took	taken	sang	sung

c. Separate the following into sentences. Copy correctly.

John Paul Jones did not get much schooling at the age of thirteen he went as a sailor lad on the "Friendship" to America the ship sailed into Chesapeake Bay and up the Rappahannock River to the town of Fredericksburg here he found his brother William living on a plantation in the very same town where George Washington had just been to school John Paul also went to school he studied hard to make up for lost time and left a great name among the boys

BLACKBOARD WORK

d. Several pupils may each copy upon the blackboard a composition, which the class will examine for the proper opening and closing marks of sentences. You will perhaps wish to improve some of the sentences for clearness at the same time. Select the nouns and pronouns, tell whether each noun is singular or plural, and spell the opposite form.

31. Correct Usage

a. Read the following sentences several times. The forms often used incorrectly are in italics. If you have difficulty with any one, write a sentence of your own using the words correctly. Do not forget your notebook.

1. *Have* you *seen* the soldiers? No, we *have* not *seen* them. We *saw* the sailors instead.
2. *Have* you *done* your work? I *have done* it all. I *did* it yesterday.
3. *Doesn't* he know? No, she *didn't* tell him. She *doesn't* seem to care in the least.
4. *Has* that man *gone?* Yes, he *has gone* He *went* over an hour ago.
5. *Has* the speaker *sat* down yet? Indeed, he *has sat* down. Unfortunately, he *sat* on his best hat.
6. *Has* the child *eaten* his supper? He *has* not *eaten* it. He *ate* too much candy.
7. How long *has* the book *lain* in the mud? It must *have lain* there for days. It *lay* beside the rose bush.

Fill the blanks in the following sentences with one of the words in italics above.

1. We——through a long program.
2. He——like cheese.
3. Have you——your lesson?
4. We——many interesting things.
5. They——their very best.
6. The clouds——heavily on the hills.
7. Have all the pupils——?
8. Have the children——a comet?
9. Have they——on that fresh paint?

10. When they were camping, they——heartily.
11. Have the clouds——long on the horizon?
12. Can they have——all the jelly?

b. Read the sentences below until they sound familiar to you. Write original sentences. Test the correctness of your work by reading again the example and comparing your sentence with it. Have some one in the room check your work. Copy correctly into your notebook any sentence in which you have made a mistake.

1. He hurt *himself.* (not *hisself*)
2. They hurt *themselves.* (not *theirselves*)
3. *Grace, you, and I* will go. (not *I, Grace, and you*)
4. Was it *you* who did it? It was not *I.* It was not *he.* It must have been *she.*
5. Did you call *Mary and me?*
6. Will *you and he* go with me?
7. Will *James and she* help me?
8. Will you give it to *Harry and me?*
9. *Tom and I* were invited.

c. Read the following pairs of sentences. What word in sentence *b* has taken the place of a word in italics in sentence *a?*

1. *a.* This is *Henry's* book.
   b. This is *his* book.

2. *a.* I have the *girls'* toys.
   b. I have *theirs.*

Remember that pronouns do not take the possessive sign.

Write sentences using *his, hers, theirs, ours, its, yours.*

d. Do not confuse the pronoun *its* with the contraction *it's*. *Its* is a pronoun, taking the place of a noun. *It's* is a shortened form of *it is;* as, *It's (it is) a long time since I have seen its (the clock's) face.*

Write sentences showing the correct use of *its* and *it's*.

Remember that the pronoun *its* does not take the possessive sign.

e. Copy the following sentences, filling the blanks with pronouns. Do not use the same pronoun twice.

1. My friend drove Grace and——around the city.
2. John and—— and——must hurry or we shall miss the train.
3. They ought to know that——friends are not here
4. He doesn't know that——dog has had a fight
5. This pencil must surely be——.
6. Is this home——or Mr. Smith's?
7. That horse certainly knows——master.
8. Can that old dress be——?

f. Read carefully the following sentences:

We (*girls*) are going to stay after school.
May we (*boys*) leave early?
Do you think we (*boys*) can do it?
Let us (*boys*) keep it a secret.
It was we (*girls*) whom you saw.
He helped us (*girls*) out of the water.

Read the sentences again, omitting the word in parenthesis. Does it not seem easier for you to tell whether to use *us* or *we?*

g. Pronounce these words after your teacher, then by yourself until you can do so rapidly. Write sentences to show that you understand what the words mean.

anything	coming	quiet	necessary	difference
breakfast	except	everything	expect	natural
toward	gather	weather	surprise	separate
business	different	careful	usual	history
quite	perhaps	whether	yesterday	suppose

32. Review of Grammar

a. You will now need to call to mind the facts you have learned in grammar. From the composition below make a list of the proper nouns. Now list the common nouns in two columns, singular nouns in one and plural nouns in the other. Form the plural for all singular nouns and state the rule used in forming it. Tell the rule that was used in forming the plurals in the plural column.

b. Make a list of the pronouns in this composition. Tell whether they are singular or plural.

An Unusual Ghost

Esther was hurrying down the long lane that brisk October evening. She had disobeyed her mother and had stayed too long at play. Now it was growing dark, and the leaves made a strange, rustling sound under her feet. Never before had she come all alone

down the lane in the twilight. When the little screech owl called mournfully from the great oak tree, her heart went pit-a-pat. But something worse was to happen. Suddenly, far across the field, appeared a horrible figure with blazing eyes and a huge red mouth. A few minutes later a breathless, frightened little child flung herself into her mother's arms. "O Mother, I'll always mind you after this!" she cried. But her mother smiled quietly, for Bobby and Dick were just coming into the yard with a lighted pumpkin head on a stick.

c. From the paragraph below select:

The predicates that tell what is done
The subjects
The objects
Two verb phrases

Classify the sentences according to kind in the following paragraph.

A Lost Cap

"Oh, where is my cap? It is almost time for the school bell!" Frantically I looked for it, under the sofa, on the table, up in my room, and even in the kitchen. Nowhere could I find it. I made a desperate dash out into the garden, for once I had left it all night under the apple tree. Soon every one in the house was helping me in my hunt. It was growing very late and I was very much upset. How could I ever go bareheaded to school? Just then sister Sue laughed. "John, here is your cap," she called. And what do you think? It was hanging in its right place on the hallrack.

33. Telling Facts in Order

You have been making every effort to make an interesting first sentence that will suggest the point of your talk, to stick to that point, and to make a fitting close. In this paragraph from *Our Bird Comrades* notice the order in which the facts are told. Are they told in the order in which they happened?

A Pretty Picture

A slate-colored junco bird did a pretty thing in the woods one day of early spring. He rinsed his feathers in the pool of the little stream down in the hollow. After the bath he squatted flat on the ground in a soft bed of brown leaves, and preened and primped his plumes with his little white conical bill. Now he gave his quills a deft touch, now the feathers of his wings, now those of his dainty breast. Lying there in the sun, he presented a perfect picture of feathery laziness. Many a bird I have seen arranging his toilet after a bath while perching on a limb or twig, even while clinging to the bole of a tree, but never before did I see one doing this while lolling on the ground. He was not sick or hurt, simply lazy; for when I went near him he flew away as chipper as a bird could be.

Because the events are told in the order in which they happened, a clear picture is left in your mind. If you reproduce this paragraph, would the outline on the following page help you remember the order of telling?

Parts of a Story	The Outline
The beginning sentence, or Introduction	What did something What it did Where it happened When it happened
The main part, or Body	The junco's bath Preening and primping Comparison with other birds
The closing sentence, or Conclusion	The writer's thought about the event

In longer stories you will find the same parts — the **introduction,** which gives the point of view; the main part or **body** in which the events are told in order; the **conclusion,** which gives the author's feeling. Either the introduction or the conclusion of a long story may be a paragraph or more in length. Read the story that follows, deciding upon the introduction, body, and conclusion. Note the order of events. Are they told in the order in which they took place? What happened first? What after that? Make an outline of the body of the composition that will call to your mind the order of events. Be ready to tell any part of the story.

My First Fishing Trip

I remember my first fishing excursion as if it were but yesterday. I have been happy many times in my life, but never more intensely so than when I received that first fishing-pole from my uncle's hand, and trudged off with him through the woods and meadows. It was a still, sweet day of early summer.

The long afternoon shadows of the trees lay cool across our path.

My uncle, who knew by long experience where were the best haunts of pickerel, considerately placed me at the most favorable point. I threw out my line as I had so often seen others, and waited anxiously for a bite, moving the bait in rapid jerks on the surface of the water in imitation of the leap of a frog. Nothing came of it.

"Try again," said my uncle.

Suddenly the bait sank out of sight. "Now for it," thought I; "here is a fish at last." I made a strong pull, and brought up a tangle of weeds. Again and again I cast out my line with aching arms and drew it back empty. I looked to my uncle appealingly.

"Try once more," he said. "We fishermen must have patience."

Suddenly something tugged at my line. Jerking it up, I saw a fine pickerel wriggling in the sun.

"Uncle!" I cried. "I've got a fish."

"Not yet," said my uncle.

As he spoke there was a splash in the water, and I caught the arrowy gleam of a scared fish shooting into the middle of the stream. My hook hung empty from the line. I had lost my prize.

—JOHN GREENLEAF WHITTIER

a. Recall some disappointment that has come to you or some one you know and prepare to tell it to the class. Try to improve over your last talk. What definite things should you have in mind when you are preparing this talk? What points in good composition should you have in mind when you are listening to the talks of others?

34. More Story-Telling

To be able to repeat well a story you have heard is a valuable accomplishment. It will not be at all difficult to do if you have really done your best so far every day. These simple directions may help:

1. Study the story enough to be able to enter into the spirit of it.

2. Know the story well before attempting to tell it. Do not try to commit it to memory. Learn how the story begins. Know how it closes. Know also the events in order. Make an outline if necessary.

3. Pronounce every word clearly when telling the story.

4. Let your voice show when you have finished one sentence. Then begin another. In this way you will be able to tell your story smoothly in complete sentences.

5. Stand where you can see the people to whom you are talking and look interested. Do not lean against a desk or chair.

a. How many paragraphs in the following story? How many sentences in the introduction? the conclusion? Are the events told in order? Make an outline that will show the topic of each paragraph.

A Grizzly's Sly Little Joke

I know an old Indian who was terribly frightened by an old monster grizzly and her half-grown cub, one autumn, while out gathering manzanita berries. But, badly as he was frightened, he was not even scratched.

It seems that while he had his head raised, and was busy gathering and eating berries, he almost stumbled over an old bear and her cub. They had eaten their fill and fallen asleep in the trail on the wooded hillside. The old Indian had only time to turn on his heel and throw himself headlong into the large end of a hollow log, which luckily lay at hand. This, however, was only a temporary refuge. He saw, to his delight, that the log was open at the other end, and, corkscrewing his way along toward the further end, he was about to emerge, when, to his dismay, he saw the old mother sitting down quietly waiting for him!

After recovering his breath as best he could in his hot and contracted quarters, he elbowed and corkscrewed himself back to the place by which he first entered. But lo! the bear was there, sitting down, half smiling, and waiting to receive him warmly. This, the old Indian said, was repeated time after time till he had no longer strength left to struggle further, and turned on his face to die, when she put her head in, touched the top of his head gently with her nose, and then took her cub with her, and shuffled on.

I went to the spot with the Indian a day or two afterward and am convinced that this story was exactly as narrated. And when you understand that the bear could easily have entered the hollow log and killed him at any time, you will see that she had at least a faint sense of fun in that cat and mouse amusement with the frightened Indian.

b. Tell the bear story as if you were the person who stumbled upon the bear. Try to make your hearers feel how frightened you were.

c. Tell the story as if you were the person who stumbled upon the bear, but take the point of view of a huge joke being played upon you.

d. Tell the story the bear told her friends upon her return to the forest.

e. Bring to school a story that you have heard that will show that animals other than the bear have a certain sense of humor. If you can speak from observation, so much the better. In telling these stories to the class be careful to give your point of view in the first sentence and stick to the point. Your classmates will help you when you have finished by telling you in which points you have succeeded best.

f. Write a paragraph suggested by any one of those you have heard told. If you are on the lookout for the subject of a paragraph, one sentence will often give the clue. Decide what impression you wish to give your audience, whether of fright, of pleasant or unpleasant surprise, of happiness or sorrow, of joking or seriousness, or what not, and let your first sentence give this impression. Then, as you build up your story, stick to your point by having every sentence add to the point of view. What points should you consider in revising your compositions?

g. Write a letter to a classmate, making the main paragraph an account of a joke played upon you. Refer to Lesson 25 for advice with regard to letter writing. This letter may be given to the classmate and answered at some other period.

35. Practicing What You Have Learned

You have now learned several points in composition and grammar the observance of which will make your talks much more effective. Here they are:

Choose an interesting subject.
Make an interesting beginning.
Tell your facts in order.
Complete every sentence.
Add force or clearness by inverting, if possible, the order of subject and predicate in some sentences.
Close promptly and strongly.
Stand well.
Look interestedly at your audience.

a. Prepare a talk which will prove that you are making headway with each of these points. Your classmates will help you improve your story when you have finished.

From the following large subjects, choose one incident that will make an interesting one-paragraph story:

A Celebration	Rowing
A Picnic	A Train Trip
A Hike	Recess
A Game	Caring for Animals
A Party	Gardening
A Boat Ride	Class Experiences
Skating	Moving Picture

b. After you have given your talk, you may write a story that will show your improvement in written

work. You may write on the same topic upon which you talked or choose another. This time you will be your own first critic. The best way to do this is to read your composition through for one point at a time. It is difficult for most people to keep in mind more than one thing at once. There are eight points given for making an oral talk effective. Two of these cannot be carried out in a written composition. Which are they? Strike out those two and add these four in their places, making ten in all:

Spell correctly.
Use capitals correctly.
Use correct punctuation.
Use correct sentence and paragraph margins.

Suppose each of these points to be worth ten credits. Decide how many credits your composition is worth on each point, then pass your paper to some one else to check up. Afterward discuss with him and your teacher the results.

BLACKBOARD WORK

c. Two or three children who have not yet copied their compositions upon the blackboard may do so. The class may then test the sentences for completeness by finding the complete subject and the complete predicate. The simple subject and the simple predicate may be underlined. Draw two lines under the object. If the object is a pronoun, prove that the correct form has been used.

Select the nouns and pronouns from the sentences. Did the writer use any nouns or pronouns showing possession? Did he write them correctly?

How many kinds of sentences did the writer use? Did he use capital letters correctly? marks of punctuation? margins?

d. After you have finished this work, you may write a letter to your teacher telling her in what part of the work you have had most success and in what part you still need more drill. Be careful that your heading, salutation, and closing are appropriate, correctly placed, capitalized, and punctuated. Refer to Lesson 25 for help.

CHAPTER IV

VERBS

If you have understood what you read on page 51, you have learned that every word in a sentence has its work to do and that these words change their form according to the kind of work they do. Men who have made a very careful study of the mistakes we make in writing and speaking tell us that if we can correct our errors in the use of verbs we shall have made our speech 75 per cent correct. Our pride in making our speech the best that we possibly can will lead us to learn what verbs are and how to use them correctly in oral and written work.

36. Recognizing the Verb

When you hear these words, *jump*, *run*, *skate*, what pictures come to your mind? *These words show action.* When they are used in sentences, they are called **verbs.** A verb is another of the parts of speech.

a. Find the verb in each of the sentences on the following page by looking for the word that shows action. When you have found it, test it in this way: *Jump* shows action. Therefore *jump* is a verb. Remember that verbs differ in the degree of action they show.

I

1. Frogs jump.
2. Children spell.
3. Dogs bark.
4. Ducks swim.
5. Dogs growl.
6. Boys ride.
7. Wolves howl.
8. Buds open.
9. Ladies sing.
10. Birds fly.

II

1. Messengers carry letters.
2. The little girl ran from room to room.
3. We saw them.
4. The pendulum swung to and fro.
5. The boat floated down the stream.
6. They built the fire on the grassy bank.
7. The orchestra played her favorite song.
8. The girl told us.
9. The little bird flew away.
10. Suddenly rain fell.
11. Again the ghost sped on.

III

1. Suddenly the arrow struck the wall beyond him very sharply.
2. Here the wayfarer stooped for a drink of water.
3. Beneath the banner rang the battle shout.
4. Then the birds descended upon the tree.
5. Why did they ring so loudly?
6. What a large basket of fruit John gathered!
7. So through the night rode Paul Revere.
8. The traveler saw the light smoke of the village.
9. I wrote to him at least twice a year.
10. He wore a hunting shirt of forest green.

Have you discovered that the simple predicate in a sentence is always a verb?

REVIEW

b. In group II, page 99, find a subject pronoun; two object pronouns. In group III find an exclamatory sentence; an interrogative sentence.

37. Verbs That Do Not Express Action

You can now tell what the verbs in the following sentences express:

1. Frogs jump.
2. Children spell.

In the sentences below, you will decide that the verbs do not express action:

1. Mary loves her mother.
2. Babies sleep quietly.
3. God is.
4. John was in the city.

Loves in the first sentence expresses feeling and is therefore a verb. *Sleep* expresses condition. *Is* shows existence. *Was* joins the remainder of the sentence to the subject. We say about these words that they express being or condition and are therefore verbs.

A verb is a word used to express action, being, or condition.

Find the verb in each of the following sentences on page 101 by looking for the word that expresses being or condition.

1. The air was still.
2. God is in his heaven.
3. Grandfather sleeps.
4. She seems happy.
5. They appear well.
6. The bird sang to me.
7. The weather is fair.
8. That tree grew tall.
9. We were here recently.
10. This is his new book.
11. These are the apples.
12. Where is the squirrel?
13. The rose smells sweet.
14. How warm the sun is!

38. The Verb Phrase

You are already familiar with a predicate consisting of more than one word; as, *was put* in sentence 1 below. There are only a few verbs that help to make such predicates. Some of these are *is*, *are*, *was*, *were*, *have*, *had*, *can*, *could*. Find others in the sentences that follow. When the verb is a group of words, it is a verb phrase.

a. Find the verb phrases in these sentences:

1. Christina was put to bed at once.
2. Marcella has risen from her seat
3. The bird would sit with its face under its wing.
4. I will be with you, my comrades.
5. We shall meet another day.

b. Frequently a word or group of words separates the parts of the verb phrase. Can you find the verb phrase when this is so?

I

1. He would not do it.
2. The child will not go.
3. Must you go now?
4. Have the horses often wandered away?
5. Why were the men running toward him?

II

1. Have John and James always eaten bread and milk?
2. The wind is wildly blowing the rain against the windows.
3. Will that horse win the race?
4. The ship was quietly floating on the bay.
5. Did the man leave the room immediately?
6. Has she frequently memorized and recited long poems?
7. Have you thought about the lesson?
8. How easily they might have found the treasure!
9. Is your work entirely finished?
10. They will soon have reached the arbor.
11. After the explosion flying timbers filled the air.
12. Was that man reading the book?
13. Does this theater frequently change its pictures?
14. They have occasionally changed their minds.
15. What do they usually do under such circumstances?

REVIEW

c. Classify the sentences above. Tell whether the verbs express action, being, or condition.

d. Write a sentence containing a verb phrase; a sentence containing a verb that expresses action; a sentence containing a verb that expresses being.

39. Verbs and Their Subjects

a. You have learned that nouns and pronouns change their form to show number. Now read the sentences at the top of page 103, finding the change made in each verb when the subject is changed from the singular to the plural number.

Singular	Plural
A frog swims.	Frogs swim.
A boy rides horses.	Boys ride horses.
He runs fast.	They run fast.
She sews nicely.	They sew nicely.
It hurts us.	They hurt us.

In the preceding sentences, when the subject is changed from the singular to the plural number, *s* is dropped from each verb.

b. Read the following sentences, finding what change is made in the verb when the number of the subject is changed from singular to plural:

Singular	Plural
A boy goes to school.	Boys go to school.
A girl wishes for vacation.	Girls wish for vacation.
A farmer finishes plowing.	Farmers finish plowing.
She dresses herself.	They dress themselves.
It does very well.	They do very well.

When some verbs are changed from singular form to plural form, *es* is dropped.

c. Read the following sentences. Notice the change in the form of the verb when the number of the subject changes.

Singular	Plural
A boy has marbles.	Boys have marbles.
He has tops.	They have tops.
She has a doll.	They have dolls.
He is here.	They are here.
She is going.	They are going.
It is mine.	They are mine.

In these sentences, the form of the verb is changed when the subject changes from singular to plural.

d. There are two pronoun subjects that change from singular to plural without any change in the predicate. Find them in the following sentences:

Singular	Plural
I play in the yard.	We play in the yard.
I have a book.	We have a book.
You play with me.	You play with me.
You have some candy.	You have some candy.
You are here.	You are here.
I am here.	We are here.

e. From the list below write in one column the nouns in the singular number.

f. Write in a second column the nouns in the plural number.

fairies	baby	volcano	knives
ladies	broncho	branch	feet
hero	wife	negroes	dogs
soldiers	lives	women	zero
wages	scissors	valley	Mrs.
teeth	woman	ashes	week

g. From the following list name the verbs that are used only with singular noun subjects.

h. Name the verbs that are used only with plural noun subjects.

sees	drinks	fall	climb
come	chooses	lies	throws
run	sits	ride	freeze
does	go	loses	teaches

i. Select from the list below the pronouns in the singular number. Write them in one column.

j. Write the pronouns in the plural number in another column.

k. Which pronouns may be either singular or plural?

I	yours	he	you
me	theirs	ours	it
we	them	his	they
mine	us	her	theirs

l. Choose the correct forms of the verbs to use in the following sentences:

1. They——near. (*live*)
2. He —every day. (*go*)
3. Many dogs——. (*bite*)
4. I——here. (*live*)
5. She——us. (*see*)
6. That horse——sugar. (*eat*)
7. This cat —water. (*drink*)
8. You ——peaches. (*like*)
9. ——you with them? (*be*)
10. ——he seen us? (*have*)

40. The Predicate Nominative

The verb *be* and its forms *am*, *is*, *are*, *was*, *were*, *been* are quite troublesome verbs. In the first place, you must remember to use with some of them a plural pronoun subject and with others a singular pronoun subject. In addition you must be careful to use the correct form of the pronoun after these verbs. Since these verbs do *not* express action, they cannot have objects, for an object names the person or thing which receives the action expressed by the verb. Neither can these words stand alone as

predicates. In the following sentences select the verbs that express action but do not require objects. Select the verbs that express action which is exerted upon some person or thing. Select those verbs that do not express action.

1. Birds fly through the air.
2. John struck the ball.
3. Mechanics repair machines.
4. Glass melts.
5. Stars twinkle through the night.
6. They are sailors.
7. John is captain.
8. I am he.
9. The next will be she.
10. It was they.

Of course you have had no difficulty with the first five sentences.

In sentence 6, *are* is the simple predicate. The noun *sailors* completes the predicate and names the same person as the subject. In sentence 7, what is the simple predicate? The noun *captain* completes the predicate and names the same person as the subject. In sentence 8, what is the simple predicate? The pronoun *he* completes the predicate and names the same person as the subject.

Any noun or pronoun that, with some form of the verb *be*, completes the predicate and names the same person as the subject is called a **predicate noun**[1] or **predicate pronoun**. The predicate noun or pronoun

[1] The *predicate noun* and *predicate pronoun* are often designated by the terms *attribute complement*, *predicate nominative*, and *predicate substantive*.

is often spoken of as the **predicate nominative.** Find the predicate nominative in sentence 9; in sentence 10.

a. Find the predicate nouns (14) or pronouns (4) in the following sentences. Remember that two tests must be applied to a word before it can be called a predicate nominative.

1. Those men are tailors.
2. He is the president of a railway company.
3. Edison is an inventor.
4. She is my mother.
5. Fido is my dog.
6. Wilhelmina is queen of the Netherlands.
7. Harry was a baseball captain.
8. This lady is she.
9. It is you.
10. They are sailors.
11. That man was a lawyer for his estate.
12. Some kittens will be large cats.
13. I am he.
14. It was she.
15. She will be a beautiful woman.
16. Captain Kidd was the head of a pirate crew.
17. Is he the actor?
18. Robert will be stage manager for the play.

There are a few more verbs which, like the verb *be*, are sometimes completed by predicate nouns or pronouns. These verbs are *appear*, *become*, *feel*, *remain*, *grow*, *look*, *seem*, *smell*, *taste*, and a few others. Notice that in nearly every case in which one of these verbs requires a predicate noun or pronoun

some form of the verb *be* or the verb *seem* may be substituted, with little change in thought.

A predicate nominative is a word or group of words that completes the predicate and modifies or means the same as the subject.

b. In the following sentences find the word that completes the predicate and modifies or means the same as the subject. What is it called?

1. The man *became* a senator.
2. The house *seemed* a deserted place.
3. The man still *remained* a child.
4. The fisherman *was* his friend.

c. Write sentences in which a noun or pronoun is used with the verbs in italics above as predicate nominative.

d. Have you noticed that the predicate nominative is always a subject pronoun? Do you always remember to say *It is I, It is he, It is she, It is they?*

Fill the blanks in the following sentences with subject pronouns, then read the sentences over and over until they sound familiar to you.

1. It was she who spoke to you
2. I know it is ——.
3. It is —— at the door.
4. Is it —— that you mean?
5. I said it was ——.
6. I think it was ——.
7. It was —— who did it.
8. Was it —— whom you meant?

41. Words That Are Nouns and Verbs

Occasionally the same word may be a noun or a verb. The use of the word in the sentence determines what part of speech it is. It is correct to say:

1. That *iron* is ready for use.
2. I shall *iron* the clothes this morning.
3. The farmer will *salt* the cattle tomorrow.
4. *Salt* is recovered from sea water.
5. Will you come to see our *play?*

In the first sentence *iron* is a name and therefore a noun. In the second sentence *iron* expresses action and is therefore a verb. In the third sentence *salt* expresses action and is therefore a verb. In the fourth sentence how is *salt* used and what part of speech is it? What part of speech is *play?*

a. In the sentences below, determine how the words in italics are used in the sentence, then name the part of speech.

1. My *watch* is a good one.
2. *Watch* my packages, please.
3. The *rose* blooms today.
4. They *rose* at six o'clock.
5. My *ring* was bought today.
6. Did you *ring* the bell?
7. We saw the *play* at the theater.
8. I will *play* with you.
9. It will *rain* tomorrow.
10. The *rain* fell softly.
11. The truck will *stick* in the mud.
12. Bring the *stick*, Fido.

13. Boys often *fight.*
14. The *fight* was won by John.

b. Write sentences of your own using the following words as nouns and verbs: *dress, fly, ride, swing.*

REVIEW

c. Find two verbs that do not express action. How are they completed?

d. Write an original sentence in which a predicate nominative is used.

42. Using Verbs Exactly in Composition

a. The poem below will show you how verbs take their part in making language exact. The water in the brook flows along on its way to the river. If the verb *flows* were the only one that expressed the thought, Tennyson could not have produced so beautiful a poem. In the first stanza of the poem the verbs used instead of *flows* are in italics. Can you find other verbs in the remaining stanzas? Notice in each case that the verb adds clearness and beauty to the picture. Can you in any case exchange one verb for another and keep exactly the same thought? Can you find another verb that will more exactly express the thought?

THE BROOK'S SONG

I *come* from haunts of coot and hern,
I make a sudden sally,
And *sparkle* out among the fern,
To *bicker* down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

. . . . . .

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

—Alfred Tennyson

b. When you are reporting a conversation, you very likely use the word *said* over and over again without thinking that such a word as *whispered*, or *murmured*, or *shouted* might more exactly express what happened.

Make a list of words that take the place of *said*. You may get help from the dictionary, your family, friends, or classmates. Keep this list for reference.

c. Copy the following paragraph, filling each numbered blank with the most suitable verb from the list on page 113 with the same number. When you have finished, you may compare your work with that of your classmates and decide, if possible, which verb most exactly expresses the thought. The reading aloud of several paragraphs will help you in making the decision.

The plan to make clothes for the elves 1 the good shoemaker very much. One evening when all the things were ready, the shoemaker and his wife 2 the clothes and shoes on the table instead of the work they used to cut out, and then 3 themselves to watch what the little elves would do. About midnight, the elves 4 in and were going to sit down to their work as usual; but when they 5 the clothes lying there for them, they 6 and were greatly 7 . Then they 8 themselves in the twinkling of an eye, and 9 , and 9 , and 9 about as merry as could be, till at last they 10 out at the door and over the green. The shoemaker saw the elves no more, but everything 11 well with him and his wife as long as they 12 .

1	2	3	4
pleased	set	settled	walked
delighted	laid	arranged	came
amused	placed	hid	rushed
	put		hopped
5	6	7	8
discovered	laughed	pleased	clothed
found	smiled	delighted	dressed
saw	shouted	surprised	
9	10	11	12
danced	walked	was	lived
jumped	danced	went	worked
capered	fled	did	stayed
frisked			

d. Can you use these verbs exactly: *lie — lay; sit — set; teach — learn?* Prove it by using them in sentences. Often a jingle will help you to remember a troublesome form when you can do so in no other way. Some girls who were good at riming wrote these lines. Commit them to memory for their value in helping you to remember how to use the words correctly. Perhaps you will enjoy writing rimes for other troublesome nouns, pronouns, and verbs.

As I *lie* awake at night
And gaze at the stars so bright,
I wish I could *lay* away
One for a rainy day.

The past of *sit* is always *sat;*
He *sits*, himself, where he *set* his hat.
The past of *set* is always *set;*
If the hat's not gone, it *sits* there yet.

43. Improving Your Conversation

a. Do you make use of what you have learned in your English class to help you improve your every-day conversation? Would it be easy for you to talk with a classmate about something in which you were both very much interested if a third person were reporting your conversation word for word as you talked? Or should you be likely to talk in a strange, unnatural manner because you have not gained the habit of using good English? If possible, bring to class for improvement the report of a conversation exactly as you heard it. In so doing, be careful not to hurt anyone's feelings. Some of these reports might be written upon the blackboard and made into ideal conversation for the occasion by choosing better words and phrases.

b. Now prepare to write a conversation. The selection following will give you an idea of how it may be done, and the suggestions may help you in choosing suitable subject matter. Notice that the first sentence of each new speech, with the comment upon it, is indented as if it were a new paragraph. Is every sentence inclosed in quotation marks. Does the name of the speaker always come before or after the speech? Did the writer use the verb that expressed his thought exactly?

CHOOSING A PET

"O John!" announced Dorothy happily. "Mother says we may have a pet. Isn't that good news? I am going right over to see if I may have one of Marie's kittens." And she clapped her hands gleefully.

"What, a kitten!" exclaimed John. "I should say not. We are going to have a dog in this house. I think Tom will give me one of his puppies."

"Oh, dear!" protested Dorothy. "We could have so much more fun with a kitten."

John burst out laughing.

"Just think," continued Dorothy, "we could dress it up in my doll's clothes and wheel it around."

"That's just like a girl," declared John. "Now what I want is a dog to go with me when I'm fishing or camping. What good would a silly little mewing kitten be to me?" he inquired.

"Wait a minute," suggested wise Dorothy. "I know what to do. Let's ask Mother for two pets."

c. A boy in your class who has very few pleasures stayed away from school to go fishing. You and a friend differed in opinion as to whether or not the boy was justified in doing as he did. Write the conversation you had.

d. Your best friend wants you to go with him to see a moving picture. You wish to go in swimming. Write the conversation that follows.

e. One of the boys in your room thinks that the class ought to have a New Year's party. You believe that the party should be a Christmas one. What did you say to each other?

f. Your mother advises you to wear an old dress to school because it is raining. You want to wear your best dress because there is to be a special program in your room. Try to convince her.

g. A schoolmate made the remark that he thought baseball a more exciting game than football. You think he is wrong. What did each of you say?

h. Write a letter to a friend who enjoys outdoor life, telling some incident that took place when you were in the woods or at the shore or on a hike. Compare your letter forms with those in Lesson 25 to be sure that you are correct. Make your letter somewhat more personal than a talk to the class by telling more about your own interest in the incident.

i. Take compositions from your folder and look for examples of conversation that may be improved by using verbs more exactly.

OPPORTUNITY WORK — GIVING A DIALOGUE

A dialogue is a written or oral conversation. When it is written, it takes the following form:

> Dorothy: O John, Mother says we may have a pet. Isn't that good news? I am going right over to see if I can't have one of Marie's kittens.
>
> John: I should say not. We are going to have a dog in this house. I think Tom will give me one of his puppies.

a. Finish this dialogue. You may continue the story by bringing in Mother or any other characters you think suitable. Wouldn't you enjoy planning for a group to give this dialogue before the class as a play? Don't try to memorize the parts. Make it as natural as you can.

b. You might write other dialogues and give them, or you might like to write a book of short plays that would be suitable for children in the primary grades. The teacher and children would enjoy receiving such a book and helping the children give the plays.

44. Applied Grammar

a. Change the number of the subject in each of the following sentences. What other changes, if any, must you make?

1. They know him.
2. She always tells me.
3. Jersey cows give rich milk.
4. We sit together in the swing.
5. The lady buys her meat here.
6. Boys often lose many balls.
7. The little child stands beside her mother.
8. A hero lies buried here.
9. It stands beside the fireplace.

b. You have learned to say: *I saw her; I saw him; It was she; It was he.* Now you will use your knowledge of grammar to see why these forms are correct. Recall that certain verbs require objects, and others do not. Bear in mind, also, that certain pronouns are subject pronouns and others object pronouns. Notice the verbs and pronouns used in the sentences that follow:

1. We helped him. (A subject pronoun, *we;* a verb expressing action, *helped;* an object pronoun, *him.*)

2. I am he. (A subject pronoun, *we;* a verb, *am;* and a subject pronoun, *he.*)

As you know, the verb *helped*, in sentence 1, preceding, expresses action. The pronoun *we* names the performer of the action and is the subject. The pronoun *him* names the receiver of the action and is the object. Therefore we must use an object pronoun. In the second sentence the verb *am* does not express action, but joins to the subject the pronoun *he*, which names the same person as the subject. You have learned to call this a predicate pronoun. Remember that subject pronouns are always used in this place.

In the following sentences tell why the pronouns in italics are correct:

1. Who told *her?* It was not *I.* It was not *he.* It might have been *she.*

2. Did *you* help *them?* No, *I* did not. It was *she.*

3. Have *they* called us? They called *me.* They have not called *her.*

4. Was it not *you?* It was not *we.* It was not *they.* It might have been *she.*

5. Isn't it *he?* No, it isn't *he.* It may be *she.*

6. Who rang *it?* It was not *I.* It was *they.*

7. Who could *it* have been? It could not have been *I.* It could have been *she.* It could have been *they.*

It would be well to read these sentences several times, aloud if possible, until your ear becomes accustomed to the correct sound. If any one seems to be troublesome, copy it into your notebook for daily morning and evening drill.

c. Supply the correct pronoun to fill the blanks in the sentences on page 119, and tell why it is correct.

1. I am——.
2. It is——.
3. Did you see——?
4. We told——.
5. She laid——there.
6. Was it——?
7. May Harry and——go?
8. Tell Joe and——.

d. Tell whether the following groups of words make complete sentences. Copy and punctuate complete sentences correctly. Make other groups of words complete and punctuate them correctly

1. Looking at the ocean
2. His chief delight
3. Is good exercise
4. Will you go with me
5. What a pretty baby
6. Tired of work
7. Molly rushed from the room
8. Go to bed
9. Whose house I saw
10. When he won the race
11. When the wind blows
12. Trying to untie the knot
13. My favorite book

BLACKBOARD WORK

e. A composition may be written upon the board for class study. Be prepared to select the verbs, the verb phrases, to tell whether the predicate agrees with the subject, and to suggest, if possible, verbs that would more exactly express the thought. Remember that criticism is not the same as fault finding. Criticism should include suggestions for improvement.

45. Improving Your Speech by Pronouncing Clearly

a. Once three little children asked their father to tell them in rime how the water came over the cataract of Lodore. Now the father was a poet with a store of rimes, so he wrote the poem "The Cataract of Lodore." One stanza follows. It will give you practice in pronouncing distinctly *ng*. Try raising the back of the tongue against the soft palate, and sending the breath out gently through the nose instead of explosively through the mouth. This will give you the correct *ng* sound. This sound is not made up of two parts. It is one distinct sound. Children often use *n* instead of *ng*, saying *doin'* instead of *doing*.

Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling, and toiling and boiling,
And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and jumping,
And lashing and flashing and splashing and clashing,
And so never ending, but always descending,
Sounds and motions forever and ever are blending,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore.

b. Prepare to tell the class a story suggested by one of the titles on page 121, or tell one of your own

choosing. You will aim first to tell the story, pronouncing distinctly the *ng* when it occurs. Do not forget, at the same time, to begin in an interesting way, to stick to the point, to close well, and to speak correctly and distinctly.

Heaping Coals of Fire on His Head
Competing for a Prize
Discovering a Burglar
Finding Something That Was Lost
Looking through a Microscope (or Telescope)
Running to a Fire
Wearing Something I Dislike
A Misunderstanding

While some one else is telling the story, you will listen first of all for clear enunciation. Perhaps you might write on a piece of paper every word that is not distinctly pronounced. Later every one of these words should be placed upon the blackboard for drill. Those who habitually use clear enunciation may be excused from the drill.

c. Watch your own speech to see if you pronounce distinctly every word ending in *-ing*. Avoid saying *comin'*, *goin'*, *doin'*.

46. Correct Usage

a. Copy the following sentences, choosing the correct words from those in parentheses:

1. There was a fire (*sail* or *sale*) yesterday.
2. Did you break the window (*pane* or *pain*)?
3. We went (*through* or *threw*) the fields.
4. The dog's (*tail* or *tale*) was wagging for joy.

5. Here are (*their* or *there*) books.
6. Have you seen that (*piece* or *peace*) of rope?
7. One is never (*too* or *two*) old to learn.
8. We enjoyed the ("*Tale* or *Tail*) of Two Cities."
9. Did you (*meet* or *meat*) her at Mrs. Hill's?
10. The cloth was too (*coarse* or *course*) to be pretty.
11. Mr. Harlin is (*principle* or *principal*) of our school.

b. Copy the following sentences, punctuating them correctly. Refer to the Appendix if you need help.

1. Toms skates are new
2. However I cannot go until Wednesday
3. Did the boys put their things away
4. It was four o clock when Dr Jones came
5. She lives in Boston Mass with her Uncle George
6. My grandmother will be seventy six tomorrow
7. The boys and girls too will play quietly while their mother is ill

c. Write sentences using *girls* in the plural, showing ownership; using *men*, showing ownership; using *indeed;* using the name of a building.

d. One pupil will think of some object. The others will try to guess what it is by asking questions containing one of the words in the list on page 123; as, Have you *drunk* it? Have you *ridden* it?

The pupils will take turns in asking, each one being allowed one question. If the first boy thinks of orange, he will reply "Yes" to the question: *Have you eaten it?* It will then be the questioner's turn to think of an object. Think of the names of

objects before class time; when you are called upon, you will be ready.

begun	done	given	sung
blown	drunk	known	spoken
brought	eaten	ridden	thrown
broken	grown	run	climbed

e. Choose from the words in parentheses the correct forms. *Is* and *was* require singular subjects; *are* and *were* require plural subjects. The pronoun *you* is never used with *is* or *was*.

1. A beautiful rose (*was* or *were*) in the vase.
2. Three squirrels (*was* or *were*) in the tree.
3. A long time ago there (*was* or *were*) a great fire in Chicago.
4. There (*is* or *are*) one boy absent today.
5. (*Is* or *are*) there any pencils left?
6. There (*was* or *were*) two apples on my desk this morning. (*Was* or *were*) they put here early?
7. One of the products of Brazil (*is* or *are*) coffee.
8. There (*was* or *were*) no whispering.
9. There (*is* or *are*) many children on the playground.
10. You (*was* or *were*) absent at the time.

f. Pronounce these words from the Thorndike list after your teacher, then by yourself until you can do so rapidly. Write sentences to show that you understand what the words mean.

accept	regular	sword	whisper	mistake
climb	address	future	terrible	support
effect	comfort	hollow	describe	traveler
loose	fortune	memory	farther	beneath
creature	orange	cruel	finally	drowned

47. Telling What You See

What do you talk about when the family gather at the end of the day, or when you are with a group of friends? Perhaps you spend much of your time recounting experiences such as you have been relating in class. Then you tell what you have seen. How much you enjoy hearing those people talk who use their eyes well and who know how to tell about what they see!

Would you enjoy hearing John Burroughs talk? This is what he wrote. How does he let you know that the subject of the paragraph is *sounds?* Name every word that carries with it the idea of sound. Do you think this kind of beginning sentence arouses your interest in what is coming?

Calling Her Brood

Whir! whir! whir! and a brood of half-grown partridges start up like an explosion a few paces from me, and, scattering, disappear in the bushes on all sides. Let me sit down here behind the screen of ferns and briers, and hear this wild hen of the woods call her brood together. Hark! there arises over there in the brush a soft, persuasive cooing, a sound so soft that it requires the most alert and watchful ear to hear it. It is the voice of the mother hen. Presently a faint, timid "Yeap," which almost eludes the ear, is heard in various directions. It is the young responding. As no danger seems near, the cooing of the parent bird is soon a very audible clucking call, and the young move cautiously in its direction. Let me step

never so carefully from my hiding place, and all sounds instantly cease, and I search in vain for either parent or young.

David Starr Jordan talked about the catfish as follows:

THE CATFISH

The catfish has no foolish dread of hooks when it goes forth to bite. Its mouth is wide. It swallows the hook, and very soon it is in the air, its white throat gasping in the untried element. Soon it joins its fellows on the forked stick, and even then, uncomfortable as it finds its new relations, it never loses sight of the humor of the occasion. It understands and makes no complaint. After it has dried in the sun for an hour, pour a little water over its gills and it will wag its tail and squeak with gratitude.

Charles Kingsley said: "One man walks through the world with his eyes open, another with his eyes shut. Upon this difference depends all the superiority of knowledge which one man acquires over another." Of Robert Fulton it was told that he was continually going the rounds of the shops and watching the workmen. On these visits he made such good use of his eyes and his brain that he knew more about mechanics than the workmen themselves.

a. Prepare to tell the class something you have seen. Draw upon the park, the woods, the mountains, the seashore, the busy street, the shop, the school, the playground, for your subject. If you tell only a mass of facts and details, your listeners

will not be interested, but if you show what it is to you, or to other people, as Dr. Jordan does in telling about the catfish, your classmates will be eager to hear you. Be careful in your observation and exact in your statements. Use one of the following topics or one of your own choosing. In planning your talk, keep in mind these points:

Let the first sentence give the point of view and be interesting.
Tell what you actually saw.
Tell the facts in order.
Make every sentence complete.
Speak correctly.
Stand erect.
Look at your audience.
Think of their interest.

When a speaker has finished, the listeners will discuss the talk first from the standpoint of the clearness of the picture. Did the speaker make *you* see what he saw? If he did, discuss in detail the secret of his success. If he did not, help him to improve his work and let him try again.

TOPICS FOR ORAL WORK

A Bird (or other animal) Hunting a Place to Build; Making a Nest; Feeding the Young
A Caterpillar Changing Its Skin
A Caterpillar Spinning a Cocoon
A Butterfly Laying Her Eggs
Pollywogs Hatching from the Eggs
A Frog Catching Flies

A Mud Wasp Gathering Material for a Nest
A Fly Cleaning Its Wings
A Mosquito Getting Ready to Bite
Feeding Time for Goldfish
Lunch Time for a City Horse
Clouds Gathering for a Storm
Mother Sewing on the Machine
Father Mowing the Lawn
The Conductor Collecting Fares
The Motorman Running the Car
The Newsboy Selling His Papers

b. While you are learning to use your eyes, you will wish to preserve many of the observations you have made. Your teacher may be able to arrange for you to exchange a collection of observations with a school in the city or country, as the case may be. Write three or four one-paragraph accounts of what you have seen. The members of your room or a committee appointed for the purpose will select the best and arrange them in a book. You will be interested in making your written paragraphs the best possible, for your school will be judged by the work you do. Perhaps you would do well to look your paper over carefully for spelling, completion of sentences, margins, capitals, and periods. When you have made it as perfect as possible, have another child check it for you. Then copy your paper.

c. Write a letter to a friend who is interested in the woods, or the lakes, or the sea, or in plants or animals. Make your main paragraph an observation you

have made. It may be that you have seen the fishermen bringing in a catch, or a frog catching its dinner, or a snake shedding its skin, or an ant or a bee at work. Perhaps you have watched a sparrow feeding in the city streets, or have seen a bird or an animal doing something interesting. Remember that the same points that make a story interesting will make a letter interesting. What are these points?

When you have finished, revise your letter by yourself. This is one of the most important things for you to learn to do if you would become a good writer. Look for points in correct form first, such as placing, punctuation, and capitalization of the parts of the letter. After this look for margins, sentence completion, spelling, and punctuation. You may also be able to improve your beginning and closing sentences, to add another more interesting detail, to change a sentence to inverted order, to use a more exact verb, or correct a predicate that does not agree with its subject. When you have made as many revisions as you can, discuss your letter with your teacher, copy it, and mail it.

48. Business Letter Writing

Frequently employers complain that boys and girls cannot copy accurately a letter, report, or message. Since accuracy is one of the chief qualities of a business letter, there is no better way to acquire the habit than by copying a letter. Copy the letter on page 129 correctly in every particular.

Your familiarity with friendly letters will give you a hint as to the details for which you must be on your guard. When you have finished copying, compare your work with the book, point by point. Correct every error and try again. Before handing the copy to your teacher, make your work perfect to the best of your knowledge and belief, and have it checked by some one in the room, as is customary in business concerns.

608 Main Street
Reno, Nevada
June 16, 1922

Brown Brothers
602 Market Street
San Francisco, California
Gentlemen:

Kindly send the following order at your earliest convenience:

1 baseball bat	@	$1.50	$1.50
3 baseballs	@	.35	1.05
2 caps	@	.75	1.50
1 mask	@	1.00	1.00
1 glove	@	.85	.85
postage			.20
			$6.10

I inclose in this letter a money order for six dollars and ten cents ($6.10) in payment.

Yours truly,
Elmer Davis

The letters on pages 130 and 131 are inserted for reference. They will help you in working out the

problems that follow. Remember that accuracy, brevity, clearness, and courtesy are required in all business correspondence. When you have received a perfect score in accuracy, you may write the letters suggested on pages 132–133. Each one must be carefully revised and checked before it is handed to the teacher.

ORDER FOR BOOK

886 South Tenth Street
Denver, Colorado
June 28, 1922

Doubleday, Page & Company
Garden City, New York

Gentlemen:

I inclose in this letter a money order for one dollar and twenty-five cents ($1.25), for which please send to the above address a copy of "Penrod," by Booth Tarkington.

Yours truly,
Morton Kennedy

A LETTER OF COMPLAINT

Duluth, Minnesota
July 3, 1922

The Thomas Hardware Co.
St. Paul, Minnesota

Gentlemen:

The skates you sent by express arrived today. I regret to say that they are in a damaged condition, and I am returning them to you. Will you kindly send me a perfect pair at your earliest convenience?

Yours truly,
Albert Carson

REPLY TO LETTER OF COMPLAINT

St. Paul, Minnesota
July 6, 1922

Mr. Albert Carson
Duluth, Minnesota
Dear Mr. Carson:

In reply to your letter of July 3, we wish to state that we are sending you today by parcel post a pair of skates to take the place of the pair which you received in damaged condition. We regret the annoyance we have caused you and desire to assure you of our eagerness always to make satisfactory adjustments.

Yours truly,
The Thomas Hardware Company

REQUESTING CHANGE OF ADDRESS

810 Maple Street
Auburn, Alabama
February 6, 1922

The Century Co.
Union Square
New York
Gentlemen:

When sending "St. Nicholas" kindly change my address from Bridgeport, Connecticut, to the one given above.

Respectfully yours,
(Miss) Mary Anderson

Write at least three letters from the following list, making the variety as large as possible. When you have finished a letter, re-read the paragraph at the

beginning of the exercise, then make as many corrections as you can. Compare the heading, salutation, and closing of your letters with your book for punctuation and capitalization.

a. Write to Rand McNally & Company, Chicago, Illinois, ordering a copy of *Tanglewood Tales* by Nathaniel Hawthorne, Windermere Series. Inclose a money order for $2.07. This includes postage.

Compare your letter with the model as to the arrangement of parts, punctuation, and capitalization. Correct all errors.

b. Pretend you have moved, and write a letter from the place you now live to 6 North Michigan Avenue, Chicago, Illinois, asking to have the address to which your copy of *Popular Mechanics* is sent changed. Give your old address, as in the model letter.

c. Copy the letter on the preceding page, then write to Meade & Company, 456 Tenth Street, Cincinnati, Ohio, stating that a damaged book is being returned. Inclose a check for two books which were in good condition and which you kept.

d. Write the reply Meade & Company made to your letter.

e. Write to Moore & Jenkins, 37 South Wabash Avenue, Chicago, Illinois, asking about the price of sweaters for the football team of your school. Describe the style, color, and quality of the sweater you wish. If you expect to have a letter on each sweater, name the letter, and tell the color, size, and style you wish.

f. Mrs. Dutton has presented your tennis club with a new net. This has made it possible for your club to have the practice necessary to enter the next meet. Write a letter of thanks.

g. Your garbage has not been removed for a week. Write to the Board of Public Works about it.

h. The weeds are so high and dry in the vacant lot next your home that you fear fire. Write to the Board of Public Works about it.

i. Your football team will play the team from the private school. Write to the editor of your paper, asking him to make the announcement in the paper. Think just how many things you must tell to make it clear to all who wish to go.

BLACKBOARD WORK

j. Some one will copy a business letter upon the board for class revision. Remember that it must be clear as to content, correct as to form, and courteous.

49. Review

a. The following questions will test your knowledge of grammar:

1. Write a sentence containing a subject, predicate, and object.

2. Write a sentence in which there will be a compound subject; a compound predicate; a compound object.

3. Write a sentence containing a verb phrase.

4. Write a sentence illustrating transposed order.

5. Write a declarative sentence. Change it to an exclamatory sentence. If possible, change it to an imperative sentence. Change it to an interrogative sentence.

6. Write a sentence with a noun and pronoun subject.

7. Write a list of four common nouns for which you can write the corresponding proper nouns.

8. Write a sentence using a verb that expresses action; being.

9. Write a sentence containing a predicate noun; a predicate pronoun.

10. What name may be used for both predicate noun and predicate pronoun?

11. Name the pronouns that may be used as subjects; as objects.

12. Give the rules for the formation of the plural of nouns ending in *y;* of some nouns ending in *fe;* of some nouns ending in *o*. Illustrate each rule.

13. Write sentences using the following words first as nouns, then as verbs; *man, salt, race, play, saw, rain.*

14. How do you form the plural of letters? of figures?

15. Define noun; pronoun; verb.

16. Write sentences to show the change in a verb when the number of the noun subject is changed; the number of the pronoun subject.

b. Copy the paragraph on page 135 correctly as to punctuation and capitalization. Be ready to

give a reason for every capital letter and mark of punctuation.

A Warriors Joke

davy said colonel clark take this letter to captain bowman at the garrison up the street he handed me the letter are you afraid of the indians

if i were sir i would not show it i said

oh said the colonel why not

if i show that i am not afraid of them sir they will think that you are the less so

there you are for strategy said colonel clark laughing get out you rascal

c. Study carefully the sentences you have copied into your notebook. In all oral work you do for a week, your classmates will watch carefully for incorrect expressions. At the end of the week you may cross off all sentences in which no errors have been made. How many sentences had you in the beginning? How many were you able to cross out? What percentage of your work is correct?

d. Prepare to talk to the class about some one experience you have had on a holiday. Choose the subject, showing your ability so to limit the experience that you can tell it in one paragraph. Review Lessons 1, 3, 18, 19, 33, making sure that you are perfectly familiar with every point that goes toward making a good story. Your teacher will write the points on the blackboard and your classmates will tell you upon what points you have succeeded. What percentage of the points have you mastered?

e. You may commit your paragraph to writing, observing all points you have studied so far in correct composition. To do this, review Lesson 35. Revise your composition before handing it in. Your teacher will report your success.

50. Repeating an Anecdote

The ability to call to mind an appropriate anecdote and to tell it well adds to the popularity of every boy and girl. Like many other desirable qualities, it requires much practice to become perfect. Two anecdotes follow. Notice that the first sentence gives the point of view for the story, the details chosen lead up to the point but do not give it away, and the laugh comes at the end.

Having had trouble with chauffeurs who were inclined to be rude and short in their speech, Mr. Howard at last included in his advertisement for the position the item that he desired a man "polite under all circumstances."

A driver named Jones, claiming to have the qualifications desired, presented himself and was hired. During his first ride, with Mr. Howard at the wheel, some trouble developed with the engine. Jones descended and crawled under the car. Howard meanwhile attempted to do what he could with the starting gear. After a few minutes, Jones, from his position underneath, said softly, "Will you please back up slightly, sir?"

Mr. Howard ran the car back a few feet, then asked what was the matter.

"If you please, sir," replied Jones, "my face was caught in the works."

Little Bobby's father was a doctor, and Bobby liked nothing better than to take his father's case in one hand, his overcoat in the other, and go down the street for a block or two to some imaginary patient. One winter's day when he started out he forgot to close the door

"Bobby," called Mother's voice sweetly, "please close the door." But Bobby was in a hurry and went on.

"Robert," came Father's sterner voice, "close the door."

Bobby returned and closed the door. Some time later he came in quietly, put up the case and overcoat, and started upstairs.

"Bobby," said Mother, "how is your patient?"

"Dead," was the answer. "Gone dead while I was shutting that door."

a. Anecdotes are usually most enjoyed when the occasion brings the story to mind. If these suggest to you some other anecdote that you know, prepare to tell it to the class. Think it over carefully so you can make the details lead up to the point without giving it away until you have reached the end. If you cannot find or think of a story, tell one of these, but a new story will be more interesting to your classmates.

Keep in mind your interest in the story, the details that lead to the point of the story, and the

effective use of short, complete sentences. Remember to stand on both feet and to look at your audience.

b. Perhaps you can think of a friend or an absent classmate who would enjoy one of the stories told and include them in a letter to her. Refer to the lesson on letter writing (see Index) for the placing, punctuation, and capitalization of parts. Revise your work carefully when you have finished. Perhaps a member of the class whose written form is always correct will help you. Then copy your letter and mail it.

OPPORTUNITY WORK

Make a collection of anecdotes, copy them neatly, and bind them into a book with a pretty cover. The book may be a gift to a friend.

51. A Story Poem

Do you enjoy a story told in rime? In this poem the author has taken a few simple events and by the use of poetical form and expression has made a delightful story. Read the poem for the story it tells.

THE PRIEST AND THE MULBERRY TREE

Did you hear of the curate who mounted his mare,
And merrily trotted along to the fair?
Of creature more tractable none ever heard;
In the height of her speed she would stop at a word;
But again with a word, when the curate said, "Hey,"
She put forth her mettle and gallop'd away.

As near to the gates of the city he rode,
While the sun of September all brilliantly glow'd,
The good priest discover'd, with eyes of desire,
A mulberry tree in a hedge of wild brier;
On boughs long and lofty, in many a green shoot,
Hung, large, black, and glossy, the beautiful fruit.

The curate was hungry and thirsty to boot;
He shrunk from the thorns, though he long'd for the fruit;
With a word he arrested his courser's keen speed,
And he stood up erect on the back of his steed;
On the saddle he stood while the creature stood still,
And he gather'd the fruit till he took his good fill.

"Sure never," he thought, "was a creature so rare,
So docile, so true, as my excellent mare;
Lo, here now I stand," and he gazed all around,
"As safe and as steady as if on the ground;
Yet how had it been, if some traveler this way,
Had, dreaming no mischief, but chanced to cry, 'Hey'?"

He stood with his head in the mulberry tree,
And he spoke out aloud in his fond reverie;
At the sound of the word the good mare made a push,
And down went the priest in the wild-brier bush.
He remember'd too late, on his thorny green bed,
Much that well may be thought cannot wisely be said.

— Thomas Love Peacock

Did you find in the story any words or expressions that you have never heard before? Could you make out the meaning from the context, that is, from the words that go before and come after? What do

you understand by *curate, docile, reverie, mettle?* If you were telling a prose story, would you say: *The sun of September all brilliantly glowed?* If not, what would you say instead?

What other words does the author use instead of *mare?* Does each one mean exactly the same? Do you think the poet chose each time the best word?

a. How much of the poem forms the introduction? the body? the conclusion? Make an outline showing that the facts are introduced in order.

b. Be ready to tell the part of the story that comes under any one point in your outline. Turn to Lesson 35 for the points you should observe in preparing your work.

c. Tell this story as if you were the person who was riding to the fair. You feel that the joke is on you and wish your audience to feel the same.

d. Tell the story the mare told the others when she was returned to the pasture that night.

e. Tell an original story of some occasion upon which it is wiser to leave a thought unsaid. The saying "I told you so" might present such an occasion. As part of your preparation, make a card containing some of the most important points you wish to observe in speaking. Have this card in sight while a classmate is talking, and when he has finished tell him in what way he should improve his work.

f. Write a one-paragraph story about some joke that was played on you. Be careful about your opening and closing sentences and keeping to the

point. Remember how to punctuate your sentences and to capitalize words. Have you acquired the habit of referring to the rules for capitalization and punctuation in the Appendix? Have your story checked for these points before handing it to the teacher. If every person in the class writes a joke, the collection would form part of a very interesting class history. Have your teacher help you form committees to preserve these stories.

BLACKBOARD WORK

g. Some of the children may be selected to work at the blackboard instead of at their seats. Afterward discuss in class whether the writers have observed all the points about making a paragraph interesting. When each paragraph is as interesting as the class can make it, the sentences may be separated into complete subjects and complete predicates. The objects and predicate pronouns may be found and tested for correctness if they are pronouns. Does every subject agree in number with the predicate? Have the writers used the correct verb forms in verb phrases? Are the plurals of nouns correctly written? Have the proper nouns been written with capital letters? When these questions have been answered, the words correctly spelled, and the correct punctuation marks used, can you find any other errors to be corrected?

CHAPTER V

ADJECTIVES AND ADVERBS

Do you recall that in talking about the parts of speech we said that they helped to make our language beautiful, accurate, and forceful? The parts of speech we shall now study are particularly useful in adding beauty, accuracy, or force.

52. Recognizing the Adjective

Read the following selection, omitting the words in italics. Besides destroying the rhythm has it not spoiled the picture?

> O beautiful for *spacious* skies,
> For *amber* waves of grain,
> For *purple* mountain majesties,
> Above the *fruited* plain.

Is there any difference in accuracy in saying *Cross dogs bite* instead of *Dogs bite;* or *Honest men pay just debts* instead of *Men pay debts?*

In the following sentences what words are added to the nouns or go with them in thought?

1. Careless girls slam doors.
2. Sharp knives cut boys.
3. I like ripe oranges.
4. We may pick wild flowers.

The word *careless* is added to the noun *girls* to tell what kind of girls. The word *sharp* is added to

the noun *knives* to tell what kind of knives. The word *ripe* is added to the noun *oranges* to tell what kind of oranges. What word is added to the noun *flowers* to tell what kind of flowers? We say that *careless* **modifies** the noun *girl* by telling what kind, or describing it, and is therefore an adjective. *Sharp* modifies the noun *knives* by describing and is therefore an **adjective.** What noun does *ripe* modify? How does it modify it? What part of speech is it? What does *wild* modify? How does it modify it? What part of speech is *wild?*

a. Select the adjectives in the following sentences by finding first the nouns, then the word that describes the noun. Test your work by saying, "*Pretty* modifies the noun *bird*, therefore *pretty* is an adjective."

1. Pretty birds sing sweet songs.
2. Cold winds blow in winter.
3. Careless children misspell easy words.
4. Contractors build large and small houses.
5. Big apples break small branches.
6. We climbed high mountains.
7. She sent sweet ripe oranges.
8. Dirty boys annoy me.
9. Cool water satisfies thirsty travelers.
10. Contented cows often give rich milk.
11. Flowers open in the soft May air.

Adjectives also modify nouns by pointing out. The adjective *that*, in the sentence *Bring me that apple*, modifies the noun *apple* by pointing out the definite apple that is wanted. We say that it

limits the meaning of the noun *apple*. The little words *the* and *a* modify by pointing out. Find other adjectives that modify by pointing out or, in other words, by limiting the meaning of a noun. Remember to test an adjective by finding the noun or pronoun that it modifies.

1. The salt water froze.
2. She ate an apple.
3. I hid behind yonder tree.
4. That book pleases me.
5. We picked those pretty flowers.
6. We climbed that high mountain.
7. James rode this beautiful black horse.
8. A big shaggy dog rescued him.

Some adjectives modify nouns by telling number. These adjectives are easy to find if you know that *all* and *every* and *many* tell number. Sometimes the same word is a pronoun and an adjective, too. Don't get caught by forgetting the test for an adjective.

An adjective is a word used in a sentence to modify a noun or pronoun.

b. Find the adjectives in the following sentences, but select the nouns or pronouns first:

I

1. All men eat.
2. Two boys know him.
3. Many pupils break rules.
4. Every child sang a pretty song.
5. Both pencils are good.

6. I know several poems.
7. She came the second time.
8. Come by the nearest route.
9. Many are called.
10. We are acquainted with few people.

II

1. That poor little boy has lost his only penny.
2. The wide field has many great purple violets.
3. Her kind old grandmother has made a beautiful pink silk dress.
4. Those careless children have torn their clean new clothes.
5. My rich uncle has bought three Shetland ponies.
6. The Scotch people have industrious, thrifty habits.
7. The huge tawny lion does not like his crowded cage.
8. The hot sunshine has wilted the fresh green grass.
9. His French lesson has many difficult verbs.

III

1. The crafty red fox hunts his prey in the chicken yard.
2. Those tired old men and women know many interesting stories.
3. What short curly hair that frisky puppy has!
4. The early settlers built their simple cabins with great rough logs.
5. The blue, red, and green Northern Lights flamed through the long winter night.
6. Captain Kidd buried his vast treasures on a lonely deserted island.
7. Those busy ants have dragged that large crumb four or five yards.

8. The beautiful crimson sunset has been covered with dark black thunder clouds.

9. The sly cat has lapped up the thick cream and milk with its quick little tongue.

10. Does the wide, restless ocean hold many secrets?

c. Find in your readers adjectives that modify nouns. If you wish, you may have an adjective-finding contest. Make plans and present them to the class at the next oral composition period. You will need to use all the suggestions you have learned for making an effective speech if you wish your plan to be chosen. See pages 15, 53, and 58 for plans for other contests.

d. Take a composition from your folder. Select the nouns and their adjective modifiers and write them, thus: *good news.*

53. The Predicate Adjective

Do you remember that the verb *be* with its forms *is*, *was*, *are*, and *were* does not require an object to complete the meaning, but requires a noun or pronoun which means the same as the subject? If you are not certain that you recall it perfectly, review briefly Lesson 40. What part of speech completes the predicate in the sentences that follow?

1. John is a *sailor.*
2. You are *he.*
3. Mary is *good.*

In the first sentence the noun *sailor* completes the predicate and names the same person as the subject. Therefore *sailor* is the predicate nominative.

In the second sentence the pronoun *he* completes the predicate and names the same person as the subject. Therefore *he* is the predicate nominative.

In the third sentence *good* modifies the noun *Mary* by describing and is therefore an adjective. *Good* completes the predicate and modifies the subject. Therefore it is the predicate nominative. Sometimes it is spoken of as the **predicate adjective.** We have now learned that a noun, a pronoun, or an adjective may complete certain verbs and name the same person as the subject or modify the subject.

The verbs *appear*, *become*, *feel*, *remain*, *grow*, *look*, *seem*, *smell*, *taste*, and a few others may be followed by predicate adjectives.

A predicate adjective is an adjective that completes the predicate and modifies the subject.

a. In the sentences that follow, the predicates are in italics. Find the word that completes the predicate. Tell whether it is a predicate noun, pronoun, or adjective The term *predicate nominative* may be used instead. Some of the verbs are the kind that require an object to complete the meaning. Recall that a verb with an object must express action. Do the verbs *be*, *appear*, *become*, etc., express action?

I

1. The man *appeared* strong.
2. The grain *grew* high.
3. The fruit *tasted* sour.
4. The day *was* stormy.

5. The wind *sounded* loud.
6. The people *grew* rich.
7. The child *looked* happy.
8. That boy *is* he.
9. Washington *became* president.
10. The apple *tastes* sweet.

II

1. The animal *seemed* hungry and thirsty.
2. The trees long *remained* green.
3. A great rosebush *covered* the garden wall.
4. This great dark forest *is* famous.
5. The sky *looked* cloudy.
6. The king's coach *was* indeed splendid.
7. Cakes and pies *filled* the great, warm ovens.
8. Her blue velvet gown *is* beautiful.
9. He *feels* well today.
10. The blue lilies *smell* fragrant.

III

1. The cripple *has become* more patient with the years.
2. The strange food *tasted* good to the starving man.
3. The first rider *carried* the red and gold banner of his queen.
4. The black bear *appeared* enormous as he came out from the bushes.
5. The prisoner *remained* firm and true to his belief.
6. The castle walls upon the hill *are* old and ruined.
7. The late spring *brought* health and hope to the Pilgrims.
8. She *looks* strong in spite of her sickness.
9. This translation *seems* correct.
10. The settlers *felt* happy and contented in spite of their hardships.

54. Describing by Contrast

When you go out of doors on a summer day, do you sometimes have a feeling of happiness in the bright sunshine and the beautiful scene? If words will call pictures to your mind, you may have the same feeling of joy when you read the following paragraph. What title would you give the paragraph?

> The valley lay bright and fair under the warm June sun. Cattle browsed in the fragrant meadow grass or stood knee-deep in the sparkling brook, fringed with tall, stately rushes. Like a white ribbon stretched the dusty road, leading the eye far down to the curve where it wound around the hill and was lost to view. The farmyard was abustle with cheerful, cackling fowls whose continual activity was astonishing. And over the white veranda of the farmhouse the honeysuckle stirred softly as the bees and the gay little breeze sought its sweetness.

What feeling is aroused from reading the paragraph below? What title should it receive?

> The valley lay dim under the dark, dull sky and the autumn rain fell drearily and steadily on the stubble fields. The swollen meadow-stream was as gray as the sky itself, while the withered rushes at its edge hung limply down. The muddy road, covered with puddles and fallen wet leaves, was soon lost to sight in the clinging mist. There was not a sign of life anywhere save in the dismal farmyard, where wandered a solitary rooster with damp, bedraggled feathers and a hopeless air. From the drab eaves of the farmhouse the water dripped continually,

while a sorrowful little wind sighed through the empty veranda.

Let us examine some of the words that give the feeling of summer in one and of autumn or winter in the other.

bright sky	stately rushes	gay breeze
dark sky	withered rushes	sorrowful breeze

Such words are spoken of as **opposites** or **antonyms** because the meaning of one is the reverse of the other. Can you give the opposite of *calm, careful, warm, gentle, early, first, wise, quick, wide, brave, wild, quiet?*

a. Think of words for which it will puzzle your classmates to find the opposite, but do not use words of which your classmates have never heard. Be certain that you know the opposite yourself.

Have you ever heard adjectives spoken of as picture words? By their use we are able to make others see more clearly the thing we have seen. Try to write a short paragraph of three or four sentences making use of adjectives of opposite meaning to give opposite effects. Use as the beginning sentence of your first paragraph the following: *The street had been deserted all the afternoon.* These adjectives may help you. You are at liberty to use any others you wish.

empty	deserted	silent
quiet	still	undisturbed
forlorn	lonely	desolate

Start your second paragraph in this way: *Suddenly a hurdy-gurdy began to pound out a gay tune.* Will these adjectives help you bring out the feeling you wish to produce?

lively	merry	noisy
crowded	bustling	boisterous

b. You want a dog and have consulted Philip regarding the disposition of two dogs which you have been offered. Tell the class Philip's advice.

ill-tempered	vicious	friendly	loyal
surly	bad	good-natured	intelligent
cross	stupid	faithful	clever

c. Howard has moved into the city and wishes he were back again in the country. Write a paragraph of the letter he wrote to one of his school friends telling the difference between the two places.

crowded	dusty	cool	quiet
hot	noisy	fresh	beautiful
strange	large	green	interesting

d. John entered a strange room in the twilight. The next day he saw the same room in the morning sunshine. What adjectives do you suppose he would use to make his father understand the difference in the appearance of the room?

dim	dusky	bright	homelike
mysterious	secret	sunlit	pleasant
dark	alarming	cheerful	charming
shadowy	queer	attractive	pleasing

55. Pictures in Words

The artist paints pictures in colors; the writer, in words. In the paragraphs that follow, what parts of speech help most in bringing a clear picture to your mind?

a. Select the adjectives that help to give the picture of coming spring. What nouns do they modify?

There in the warm spring sun, on the grassy bank beside the spring, they built their fire and cooked their eggs for their midday meal. Around them were bare trees, with buds just beginning to swell. The grass was green only in the sunny nooks, but the sky was filled with soft white clouds. For guests they had the squirrels and the bluejays. The curl of smoke from the grass with which they started the fire, the scream of the jay, the hawk sweeping by overhead, the touch of ashes on their tongues, the smell of the growing grass, and the sky above made it all wonderful and wild and very sweet.

—Hamlin Garland
Abridged from *The Coming of Spring*

b. Select the adjectives that help to give the picture of winter. Name the noun modified.

Every bough and twig is strung with ice beads, frozen dewdrops, and the whole tree sparkles cold and white like the Shah of Persia's diamond plume. Then the wind waves the branches, and the sun comes out and turns all those myriads of beads and drops to prisms that glow, and burn, and flash with all manner of colored fires, which change and

change again with inconceivable rapidity, from blue to red, from red to green, from green to gold. The trees become a spraying fountain, a very explosion of dazzling jewels.

c. Find in your reader, but preferably in library books, descriptions that you think especially enjoyable and prepare to read them in class.

d. It is in poetry that we often find the most delightful word pictures. Turn to some volume of poetry or to those poems at the close of the book and select the word-pictures that appeal especially to you. Be ready to read them in class.

56. Using Well-Chosen Descriptive Words

a. As you read the following descriptions, does any member of your class come into your mind? If so, examine the description carefully, to see that it applies to that person in every detail. The description may fit with regard to personal appearance and not with regard to character or activity. Be certain that every word suits the person. Can you select a suitable description for everyone in the room? If not, can you make the descriptions suitable by rewriting them? Can you write a better one? If a description is especially clever and suitable, we call it an **apt** description. Would you say that any one of the following descriptions is apt as applied to a classmate?

1. Rob was an energetic morsel of a boy, who seemed to have discovered the secret of perpetual motion, for he never was still.

2. Nan was a handsome girl with a fresh color, clear eye, and quick smile.

3. A general shout greeted a sweet-faced lad with a laugh on his lips, a fine color on his brown cheek, and a gay word for everyone he passed.

4. Both had round, rosy faces rather sunburnt, pug noses somewhat freckled, merry blue eyes, and braided tails of hair hanging down their backs.

5. He threw the thick hair back from his forehead and lifted a pair of strange, gray eyes, eyes full of boyish laughter and rimmed with black lashes like a fringe.

6. Behind him clung a little gypsy of a girl, with black eyes and hair, cheeks as red as her hood, and a face full of fun and sparkle.

7. Rose looked around . . . . with cheeks like the ruddy apples in the orchard near by, eyes clear as the autumn sky overhead, and vigor in every line of her girlish figure.

8. He was smallish in stature, but well set and nimble as a goat. His face was of a good open expression, very dark and heavily freckled.

9. His eyes were deep-sunken, his skin of a sallow pallor, his hair coarse, black, and unruly.

10. She was tall and slender, with lovely brown eyes and brown hair. She had a sweet smile, and just to look at her was enough to make one love her.

11. A square and sturdy little urchin became apparent, with cheeks as red as apples. He was clad in blue overalls, shoes somewhat out at the toes, and a chip hat with the frizzles of his curly hair sticking through its crevices.

12. Among them . . . . was a boy like a sun-ray, slender and quick, with blithe brown eyes and hair of spun silk.

b. When you have secured a description for every child, you may compare your work with regard to the choice of adjectives and the suitability of the description.

c. You cannot expect at this time to write descriptions as clever as those you have just read, but you can appreciate the help that the right word will give. Select ten words or groups of words that you consider cleverly used.

d. Give a brief description of an object of interest, such as a picture puzzle, a mecanno set, a jumping-jack, or other toy.

OPPORTUNITY WORK

e. You may write a description of some one in your class, or some one that all know well. Do not tell the name, but read the composition aloud and let the others guess.

57. Picture Study

Look at the picture on page 156. Are the men running a race or are they being pursued? Do you think the horses equal to a long run? Give a short oral description of the picture, choosing your words carefully and making your sentences clear.

The picture suggests a story. Select a good title, one that will make your reader wish to read what follows. Make the story short, not more than one paragraph. Decide what point shall be made and stick to the point. Revise your composition carefully before handing it in. It will be better to keep

it until another day than to hand it in with blots or misspelled words or in any form except your best.

At another time it would be interesting to read your stories aloud and decide which story is best from the standpoint of carrying out exactly what the picture portrays. Perhaps your teacher will read for you, or you may find the original story, in *The Spy*, by James Fenimore Cooper.

58. Using Suitable Adjectives

a. Although adjectives are our picture words and our language is well supplied with them, we often make use of but two or three to express every shade of meaning we desire. We say: *I feel fine; This is a fine day; That was a fine party; I have a fine new dress; That is horrid ink; I think he is just horrid; This is splendid pie; I had a terrible time; The day was great; The dancing was great; Mary was great about it; The dress was nice; The writing was nice; Her manners were nice; The morning was nice; He was awful; My writing is awful; Everything was grand; The speaker was grand; The music was grand.*

The list of adjectives that follow will express much finer shades of meaning than those you most frequently use. Select the most suitable adjectives to modify these nouns: *dress, picnic, dance, accident, friend, acquaintance, guest, task, duty.* Use these words in sentences. Refer to Lesson 56 for model descriptive sentences. Your ear has become so accustomed to the forms you habitually use that

it will not be a very accurate guide. Consult a dictionary or a book of synonyms, or, if neither is available, your teacher will be the final judge.

amusing	displeasing	handsome	queer
attractive	elegant	horrid	remarkable
awful	enjoyable	huge	sensitive
beautiful	enormous	impressive	slender
big	excellent	interesting	splendid
brave	exquisite	jolly	stately
bright	famous	keen	sunny
charming	fine	kind	tasteful
clear	fragrant	lovely	terrible
dainty	funny	magnificent	thrilling
delicate	gallant	nice	tremendous
delicious	glorious	odd	unsatisfactory
delightful	generous	pitiful	useless
dignified	grand	pleasant	wonderful
disagreeable	great	poor	

b. Make a list of adjectives that might suitably describe the picture on page 156. See how many different adjectives the class can find.

c. Fill the blanks in the following sentences with appropriate adjectives from the above list.

1. The explorer told ——stories of distant countries.
2. Spring came with its ——message of freedom.
3. They came in ——numbers.
4. Out in the ——sunlight, the ice was cracking and booming.
5. Both gamecocks were ——warriors.
6. The rooster struck with his ——spurs.
7. The burning tar had a ——odor.

8. The silence of the mine was——.
9. The castle belonged to some——family.
10. ——white hair hung straight all round his head.
11. It gives me——pleasure to introduce the speaker of the afternoon.
12. On came the——herd of galloping buffalo.
13. The ship was decorated with a thousand—— flowers.
14. Her dress was of——lace.
15. There was a——writer spending the summer there.
16. The rescue was——.
17. Her dress was very——.
18. A——old man came to the rescue.
19. There stood a group of——girls.
20. These pens are quite——.
21. The tramp ate a——meal.
22. Do you not think the princess has——manners?
23. The scenery from the car window was——.
24. The girls spent an——day with their aunt at the seashore.
25. The visitor paid us a——compliment.
26. Our team won a——victory.
27. The workmanship on that ring is——.

d. Of how many of the words above can you write the antonym? (For the definition of antonym see page 150.)

e. Fill each blank in the following paragraph with a suitable adjective from the list at the end of the paragraph:

The bells of Luis's mules jingled and the packtrain filed after the——note. Armstrong waved a good-by and took his place at the tail of the procession.

Up the —— street they turned, and passed the two-story —— Hotel Ingles, where Ives, and Dawson, and Richards, and the rest of the chaps were dawdling on the —— piazza, reading week-old newspapers. They crowded to the railing and shouted many ——, and ——, and —— farewells after him. Across the plaza they trotted slowly past the —— statue of Guzman Blanco, within its fence of —— rifles captured from the revolutionists, and out of town between the rows of —— huts. They plunged into the —— coolness of banana groves, at length to emerge upon a —— stream where —— women in —— raiment laundered clothes destructively upon the rocks. Then the packtrain, fording the stream, attacked the —— ascent, and bade adieu to such civilization as the coast afforded.

bayonetted	damp	sudden
bright	foolish	thatched
broad	friendly	warning
bronze	narrow	wise
brown	scant	wooden

f. Prepare to tell a personal experience to your class. Recall on an occasion when you have been away from home — to a neighboring city, or village, or farm — an event that has aroused some feeling within you. Perhaps the feeling was of sympathy for a sick or unhappy child, pity for an injured or cruelly treated animal; you may have shared in some one's happiness or success, or laughed at a joke or an amusing accident; your anger may have been aroused over an unjust decision, or an accusation made against you. Think of an incident that

has stirred within you some emotion and tell the story. You will have an opportunity to use exact verbs and suitable adjectives. When a speaker has concluded, be ready to select an especially well-chosen adjective.

You may write the story you have told or another one that has been suggested by the stories of others. When you have finished, and made your revisions, you may compare it with the first story you wrote this year. In what points have you improved?

59. Applied Grammar

a. Read carefully:

1. I gave them away.
2. He picked those flowers.
3. She brought those.

In the foregoing sentence 1, the pronoun *them* is the object of the verb *gave.* In sentence 2, *those* modifies the noun *flowers;* therefore *those* is an adjective. In sentence 3, *those* stands for a name; therefore it is a pronoun.

The pronoun *them* cannot be used as an adjective modifier. It is always an object. *Those* may be used either as a pronoun or as an adjective. This explains why you have been taught to say *those apples, those flowers*, instead of *them apples* or *them flowers.*

In the sentences on page 162 tell which of the words in italics is correct, and give the reason.

Model: *The clerk sold me* (those *or* them) *handkerchiefs for one dollar.* The correct word to choose

must modify the noun *handkerchiefs*. *Those* is the word that can modify a noun. Therefore *those* is correct.

1. I like (*those* or *them*) children.
2. We shall keep (*those* or *them*) books.
3. She broke (*those* or *them*).
4. Mary brought (*those* or *them*) oranges.
5. I gathered (*those* or *them*) nuts.
6. My father built (*those* or *them*) houses.
7. We found (*those* or *them*) flowers.
8. She put (*those* or *them*) cups here.
9. I like (*these* or *them*) kinds of candy.

Say:

1. I like this *kind* of peaches. Do you like them?
2. I planted those *kinds* of grapes. Did you know there were so many varieties?

Write sentences using *this*, *that*, *these*, *those*, *them*. If you find that you are careless in the use of any one of these terms, place the sentence correctly written in your notebook and practice saying it morning and evening and other times during the day when you have a few spare moments.

b. Proper nouns may become proper adjectives if they modify nouns. When this happens, the proper adjective is capitalized the same as the proper noun.

1 The Chinese people occupy this part of the city. (The proper adjective *Chinese* modifies the noun *people*.)

2. Do you know the story of the American Indian? (The proper adjective *American* modifies the proper noun *Indian*.)

Point out proper adjectives in the sentences that follow and the nouns modified:

1. I bought a Turkish rug yesterday.
2. Have you visited the French capital?
3. He understands the Russian language.
4. How many Mexican people live in America!
5. Did the Alaskan Indians make this basket?

Form proper adjectives from the following proper nouns and use them in sentences that will be interesting to those who read them:

Spain	England	Europe
Germany	Japan	Africa
China	Mexico	Italy
Scotland	Alaska	Ireland

BLACKBOARD WORK

c. One member of the class will copy his composition upon the blackboard for you and the other members of the class to correct and to improve. Be ready to suggest the following changes if such changes will help make the paragraph accurate, more interesting, clearer, or more vivid (lively).

1. An interesting beginning sentence
2. Interesting details
3. Sticking to the point
4. Telling facts in order
5. Giving accurate observations
6. Using contrast as a means of description
7. Using conversation
8. Using exact verbs
9. Choosing suitable adjectives

Be ready to revise the composition for form by applying the following points in grammar:

1. Finding the complete subject and predicate
2. Telling the kinds of sentences used
3. Capitalizing and punctuating the sentences correctly
4. Finding object and subject pronouns and testing their correct use
5. Testing the agreement of the subject and predicate
6. Finding proper nouns and proper adjectives and testing their capitalization
7. Finding possessive nouns and pronouns and testing the use of the apostrophe
8. Applying what you have learned in correct usage about the proper form of the verb to use in a verb phrase

d. Revise one or more of your compositions by selecting the adjectives and deciding whether the composition might be improved by the use of an adjective that would more definitely or more appropriately express your meaning.

60. Correct Usage

a. Read the following sentences until your ear becomes accustomed to the correct sound. Copy into your notebook any form that you habitually use incorrectly.

1. *Has* your school *sung* the "Star-Spangled Banner"? We *have* not *sung* it. We *sang* "America" instead.

2. *Have* you ever *climbed* that mountain? Yes, I *have climbed* it. I *did* not *climb* it in winter, though.

3. Her father *has brought* home a new car. *Was* it *brought* for Mary? No, her father *brought* her a wrist watch.

4. *Shall* I *set* the table? Grace *has* already *set* it. She *set* it before she went to school.

5. *Has* your French cousin *come?* Yes, she *came* last night.

6. *Have* the children ever *blown* soap bubbles? They *have* often *blown* them. They *blew* them only last night.

7. *Has* summer really *gone?* Alas! it *has* gone. The swallows *went* with it.

b. Use the correct form of the verb in the list that follows to fill the blanks in the sentences:

ate, eaten	climb, climbed	lay, lain
began, begun	did, done	ran, run
blew, blown	drank, drunk	rode, ridden
bring, brought	gave, given	sang, sung
broke, broken	grew, grown	saw, seen
came, come	knew, known	sit, sat
spoke, spoken	threw, thrown	went, gone

1. They——heartily, for they were hungry.
2. She——this quilt years ago.
3. The wind——merrily through the trees.
4. She has——me much happiness.
5. The storm has——down the trees.
6. The children have——home from school.
7. Up after the bird's nest——the naughty boy.
8. How well have you——in your lessons?
9. Many strange animals have——at this old spring.
10. What has he ever——to charity?
11. Swiftly the boy——into a man.
12. That child——the answer to every question.

13. The seeds have——in the ground all winter.
14. The dogs——quickly to catch the rabbit.
15. The settler——many miles after the doctor.
16. He purposely——out of tune.
17. Have you ever——the ocean in a storm?
18. That beggar has——by the corner all day.
19. The minister——on the subject of patience.
20. John——the ball with all of his strength.
21. Summer has——and autumn is here.

c. In the following sentences tell the use of the pronoun, then fill the blank. Use as large a variety as you can.

1. It is——. It is not——.
2. You must choose Mary or——.
3. May John and——take it over to Aunt Martha?
4. Was it——who ran away?
5. Have James and——finished the task?
6. She sent Alice and——.
7. Have——brought their wraps?
8. Was it——? No, it was not——. It was——.
9. Who is there? It is——.
10. Have you heard James and——play?

d. Pronounce the words given in the list below after your teacher, then by yourself until you can do so rapidly. Write sentences to show that you understand what the words mean.

whistle	excellent	possession	library
attempt	governor	probably	opposite
immediately	particular	really	perform
prisoner	treasure	Atlantic	quarrel
swallow	occasionally	accompany	attack
ancient	respectfully	dangerous	comfortable

e. Copy the following sentences, punctuating and capitalizing them correctly. Refer to the Appendix, page 579, if you need help.

1. what a picture said maries mother
2. no you may not go
3. on july 4 1776 the declaration of independence was signed
4. he saw thirty one people in the boathouse
5. i think alice in wonderland is an interesting book.
6. the pilgrims gave thanks to god for their deliverance

61. Recognizing the Adverb

Just as nouns have adjective modifiers, so verbs have modifiers called **adverbs.** Adverbs make the meaning of the verb clearer or more expressive. Do you see any difference in meaning in these pairs of sentences?

1. (*a*) The tame birds flew.
   (*b*) The tame birds flew wildly.
2. (*a*) The fast horses trotted.
   (*b*) The fast horses trotted slowly.
3. (*a*) The noisy class sang.
   (*b*) The noisy class sang softly.

Sentence 1 *b* expresses more than sentence 1 *a*, for the adverb *wildly* has been added to the verb *flew*, telling *how*. In sentence 2 *b*, what word has been added to the verb *trotted?* Does it tell how the trotting was done? What does the adverb *softly* in sentence 3 *b* tell about the verb *sang?*

In the sentences below, the adverbs modify the verbs in another way. What is that way?

1. We worked late.
2. He seldom sang.
3. They soon found her.
4. I arrived early.

In the foregoing sentences *late*, *seldom*, *soon*, and *once* modify verbs by telling *when*. What verb does each adverb modify?

In the sentences below, the adverbs modify the verbs by telling *where*. Find the adverbs.

1. Little babies fall down.
2. The train moved back.
3. She looked everywhere.
4. Good soldiers go ashore.

In the following sentences the adverbs modify the verbs by telling *why*. Find the adverbs.

1. Therefore he ran.
2. Accordingly the water overflowed.
3. So he chose the blue book.

We have learned that verbs are modified by words that tell *how*, *when*, *where*, and *why* and that these modifiers are called adverbs.

a. In the following sentences select the adverbial modifiers and tell how they modify the verbs:

I

1. She works quietly.
2. They went outside.
3. You must go now.
4. They returned early.
5. She slept soundly.
6. He comes often.
7. Boys play here.
8. He walks fast.
9. She passed by.
10. He always comes.
11. We never jump.
12. John swam today.
13. They laugh heartily.
14. Birds sing sweetly.

II

1. The moon shone brightly overhead.
2. They never have heard a victrola.
3. That hungry dog ate its dinner quickly.
4. You should go there immediately.
5. That girl often drinks strong coffee.
6. The flowers grew there gracefully.
7. They will probably sail soon.

III

1. These poor children have accidentally broken the windowpane.
2. He often recalls the days of his youth.
3. The boys usually have football practice here.
4. The early settlers often struggled wearily onward.
5. The boys and girls came slowly and looked shyly around.
6. The gale blew fiercely and drove the ships away.
7. Did the Indian just pass this way?
8. The spider still was perseveringly building its web.

REVIEW

b. Write the subject and the predicate of five of the sentences above. Under the subject write the adjective modifiers, if any. Under the predicate write the adverbial modifiers. Thus:

She | works
    | quietly.

c. In the following sentences, supply as many different adverbs as you can to fill the blanks:

1. The tired old man walked——.
2. The frightened boy whistled——.

62. How Adjectives and Adverbs are Modified

Adverbs may also modify other adverbs, or adjectives. The first sentence of those below consists of two parts of speech—a noun and a verb. In the second sentence, what word has been added to the noun? What part of speech is it? What word has been added to the verb? What part of speech is it? In the third sentence, two more words have been added. Do you think they have been added to the noun and verb or to the adjective and adverb?

1. Apples bake.
2. *Green* apples bake *quickly*.
3. *Very* green apples bake *too* quickly.

The word *very* has been added to the adjective *green* to tell how green. The word *too* has been added to the adverb *quickly* to tell how quickly. You thus see that adjectives have modifiers, and adverbs also have modifiers. These modifiers are adverbs.

Nearly all adverbs that modify adjectives and adverbs modify them by telling how. You must bear in mind that a word that modifies a noun or pronoun is an adjective. The word that modifies a verb, adjective, or other adverb is an adverb. Consequently you would proceed to think about words in sentences in this way: *Apples* is a name and therefore a noun. *Green* modifies the noun *apples* and is therefore an adjective. *Very* modifies the adjective *green* by telling how and is therefore

an adverb. *Bake* expresses action and is therefore a verb. *Quickly* modifies the verb *bake* by telling how and is therefore an adverb. *Too* modifies the adverb *quickly* by telling how and is therefore an adverb.

An adverb is a word used in a sentence to modify a verb, an adjective, or another adverb.

a. Find the nouns and their modifiers; the verbs and their modifiers; the modifiers of the adjectives and adverbs, in the following sentences:

I

1. We came very late.
2. He has done quite well.
3. An unusually large dog frightened me.
4. The man walked rather rapidly.
5. Fred very often mows the lawn.
6. She wandered far away.
7. Remarkably strange people soon came.
8. The train is very slow.
9. A ravenously hungry dog ate the meat.

II

1. Something wonderfully strange and unusual had happened.
2. How courteous the man is!
3. The woman very suddenly disappeared.
4. Exceptionally strong men could scarcely move the piano far.
5. Exceedingly quickly the Indians slipped away.
6. How easily the boys climbed that high hill!
7. We won an exceedingly hard-fought game.

III

1. A surprisingly large grizzly bear once roamed these woods.
2. The little girl is quite persistent.
3. Did their boat require especially strong oars?
4. How roughly they handled that very large box!
5. A most untidy boy wrote quite neatly.
6. We stopped there rather abruptly.

b. Copy sentences 1, 2, and 3. Name the part of speech of every word by placing *n* over nouns, *p* over pronouns, *v* over verbs, *a* over adjectives, and *adv.* over adverbs.

c. Find the subject, predicate, predicate nominative, and object in as many sentences as are necessary to fix these points in your mind.

d. Enlarge these sentences by adding adjective and adverbial word modifiers:

1. Birds build nests.
2. Boys throw stones.
3. Girls gather roses.
4. Birds sing songs.
5. Dogs play.
6. People eat apples.

e. Use adverbs from this list to fill the blanks in the following sentences:

brightly	rapidly	smoothly	away
cheerfully	sweetly	slowly	somewhere
pleasantly	softly	early	sometimes
quickly	slyly	afterward	often

1. The moon was shining——.
2. The fire burned——.
3. He comes——.

4. The cat came in——.
5. The little girl cried——.
6. Some children read——.
7. Sew the seam——.
8. He will find the money——.
9. ——the rain falls——.
10. Children should sing——.

f. Rewrite the sentences, using words from the list that follows to modify the adverbs. What part of speech did you add?

very	always	almost
quite	rather	exceedingly
too	much	completely

g. Use these words in sentences first as adjectives to modify nouns; then change them into adverbs and write sentences using the adverbs correctly.

bright	gentle	angry
happy	wise	harsh
brave	kind	quiet

63. Applied Grammar

a. Some words have one form when used as adjectives and another when used as adverbs.

Adjective	Adverb	Adjective	Adverb
swift	swiftly	quick	quickly
keen	keenly	clear	clearly
bright	brightly	rough	roughly
calm	calmly	neat	neatly
fierce	fiercely	sweet	sweetly

What part of speech is the word *swift* in the first sentence? *swiftly* in the second sentence?

1. A *swift* runner often wins.
2. He ran *swiftly*.

In sentence 1, *swift* is the adjective form and must be used to modify the noun *runner*. In sentence 2, *swiftly* modifies the verb *ran*. Therefore *swiftly* is an adverb. The adverbial form *swiftly* must be used to modify the verb *ran*.

Mistakes are often made by the use of an adjective to modify a verb. In the sentences below tell which of the italicized words are correct, and give the reason. Think about it in this way: The verb *ran* is modified. Therefore the adverb *quickly* must be used.

1. The dog ran (*quick* or *quickly*).
2. He felt the cold (*keen* or *keenly*).
3. The girls sew very (*neat* or *neatly*).
4. He closed the door (*gentle* or *gently*).
5. The lady sang very (*sweet* or *sweetly*).
6. The dog growled (*fierce* or *fiercely*).
7. The policeman handled the tramp (*rough* or *roughly*).
8. The child found its way (*easy* or *easily*).
9. Will you please help me? I (*sure* or *surely*) will help you.
10. She saw the steamer (*plain* or *plainly*).
11. You should drive (*careful* or *carefully*) around the curves.
12. The little man slipped (*quiet* or *quietly*) away.

Use the adjective forms of the words in the preceding sentences.

Use the following adverbs in sentences: *softly, happily, brightly, bravely, willingly.*

b. After such verbs as *look, feel, sound, grow, taste,* and *smell,* and a few others, it is often difficult to decide whether to use an adjective or an adverb. If the added word modifies a noun, use an adjective; if it modifies the action expressed by the verb, use an adverb.

Fill the blanks in the following sentences with adjectives or adverbs, as the meaning requires. The adjective forms are given in italics.

1. Many rich men seem——. (*idle*)
2. The man looks——. (*ill*)
3. She appears——. (*polite*)
4. The apple tastes——. (*sour*)
5. He fell——. (*heavy*)
6. The rose smells——. (*sweet*)
7. The thunder sounded——. (*terrible*)
8. The dog barked——. (*angry*)
9. John walked——away. (*silent*)
10. The tree grows——. (*rapid*)
11. The man grew——. (*rich*)
12. Do it——. (*good*)
13. I feel——about the matter. (*unhappy*)
14. The hat looks——on her. (*good*)
15. Sit——until I come back. (*quiet*)

c. Here are several complete subjects. Finish the sentences.

1. Each of the children
2. One of the products of California
3. The captain of the baseball boys
4. The best of all the fishermen

d. Tell the part of speech of the words in italics in the following composition:

SHOWING OFF A DOG

How proud Mary was of Jocko, her *fine white* bull terrier! She always washed and brushed him *carefully* and kept him spotless. Today she gave him an *unusual* scrubbing, for she wished to show him to some friends who were coming in the afternoon. Then she settled him on his *favorite* rug in the woodshed and shut the door. When Mary looked for him to show to her callers, he was *nowhere* to be found. She whistled and called *loudly*. *Suddenly* a *frightful looking* object dashed *up*. The guests stared. Mary stared also. Whoever saw a green dog? *Then* Mary began to understand. Some one had opened the door to the woodshed, and clean, white Jocko had been swimming *happily* in the old scum-covered pond.

e. Select three compositions from your folder. Find ten adjectives, name the words modified, and write them this way: *poor mother.*

f. Select five adverbs, name the words modified, and write them as you did the adjectives.

g. Make sentences using each of the following words, first as an adjective, then as an adverb: *well, early, hard, fast, long.*

BLACKBOARD WORK

h. Some one will copy a composition upon the board. Any composition will answer. The class will review what has been learned in grammar by

1. Selecting the nouns, telling whether common or proper, singular or plural
2. Selecting the pronouns that are subjects of sentences or objects of verbs, or the predicate nominative
3. Selecting the adjectives and telling what they modify
4. Selecting the adverbs and telling what they modify
5. Finding the complete subject, the complete predicate, the simple subject, and the simple predicate
6. By telling the kind of sentences used and telling whether the punctuation is correct

i. Take a composition from your folder and revise it, using both outlines in Lesson 59, pages 163 and 164.

64. Correct Usage

a. Read the following sentences several times. The words for which incorrect forms are often used are in italics. If you have difficulty with any one, write a sentence of your own using the words correctly. Do not forget to use your notebook.

1. *Have* you ever *ridden* in an airplane? I *have* never *ridden* in one. In the west I *rode* a bucking broncho.

2. *Has* he *drawn* his salary? Yes, he *has drawn* it. He *drew* it when he went away.

3. *Has* he *learned* the poem? Yes, he *has learned* it. He *learned* it during study-hour.

4. Who *has taught* that child to sing? No one *has taught* her. She *taught* herself.

5. *Has* the storm *blown* over? It *has blown* by. It *blew* down all the young trees.

6. How *have* they *gone?* They *have gone* by train. They *went* with great sorrow.

Fill the blanks in the following sentences with one of the words in italics above:

1. He——that beautiful picture.
2. The hunters have——through the crops.
3. The east wind——all through the day.
4. The old year has——forever.
5. She has——her many things not in books.
6. The child——its lessons well.
7. She has——animal heads for many years.
8. The wind has——from the north all winter.

b. Copy the following sentences, punctuating them correctly. Refer to the Appendix if you need help.

1. was president harding republican or democrat
2. my country tis of thee
   sweet land of liberty
   of thee I sing
3. oh help said the child this dish is hot
4. then up spoke old dame nature who is that coming down the byway
5. dr j g jones has gone west to practice
6. the steamship mississippi sails for london at 130
7. mozart was a great musician landseer a famous artist

c. Read the sentences on page 179 until the expressions become familiar. The reason why they do not sound familiar is because you continually misuse them.

1. Did I do *well* on my test? (not *good*)
2. Please let me have *that* pen. (not *that there*)
3. I like that kind of candy. (not *those*)
4. Do you enjoy these kinds of candies?
5. Doesn't she like this kind of English lesson?
6. If I were you, I should go.
7. Mother feels better today. (not *more better*)
8. Grace needs a new dress worse than I. (not *worser than me*)

d. These words occur frequently in your reading and in your speech. Pronounce them after your teacher, then by yourself until you can do so rapidly. Write sentences to show that you understand what the words mean.

everybody	shepherd	familiar
thorough	balance	February
century	easily	theater
forehead	hasten	vegetable
furniture	maintain	anxious
handkerchief	Saturday	beyond
manufacture	Tuesday	favorite
opportunity	chimney	industry

65. Preparing a Lesson

Frequently the complaint is made that children do not know how to study a lesson. The preparation of an outline from which to study may help to overcome this criticism. Suppose the account on page 180 is to be prepared for talks by topics. How should you go about it? Here is one way.

a. First read the account on the following page all the way through to find the general topic, or title

as you are accustomed to call it. Can you improve the title given?

A Famous Natural Bridge

Though several natural bridges are known in this country, there is but one that is famous the world over. It is the one that spans Clear Creek, Virginia. It is two hundred fifteen feet above the water, and is a solid mass of rock forty feet thick, one hundred feet wide, and ninety feet in span.

George Washington, when a youth, scaled its sides and carved his name on the rock a foot higher than any one else. Later a young boy wished to surpass Washington by carving his name still higher. When halfway up he found to his horror that he must keep on to the top. He had left behind him no resting place for his feet at safe distances. This made return impossible. He climbed on and on, cutting handhold and foothold until he reached the top. His knife blade was worn to a stump.

The Mohegan Indians stood in awe of this wonderful bridge, to which they were once pursued by the enemy. On reaching it, they found themselves on the edge of a precipice too steep at that point to be descended. Behind them was the foe; before them was the chasm. They fell on their knees to implore the Great Spirit for deliverance. When they looked about again, there stood the bridge. Their women were hurried over. The warriors formed in line across this dizzy way and gave battle. Knowing there was a safe retreat for them in case they were overcome, they fought with such good heart that the enemy was defeated. The grateful Indians called

the place the Bridge of God. — From *Myths and Legends of Our Own Land*, by C. M. SKINNER.

Read the first paragraph. Does it seem complete? Can you give a shorter topic than this one: *The bridge is famous for its size?*

Read the second paragraph. Does it continue with the same thought or has the topic changed? Can you shorten this topic: *The bridge is famous for a distinguished name carved upon it?* Read the third paragraph and decide whether this topic is the best one: *It is famous for a legend connected with it.* You are now ready to study each paragraph in detail.

Read the first paragraph through once more. Observe that the following subtopics are discussed: location; height; thickness; width; span. Add these points to your outline.

In the same way, write subtopics for each of the other general topics. Your outline is now finished and you are ready to think each paragraph through with the outline before you. If you find that any point is not quite clear, read the paragraph again. When you are satisfied that you can reproduce the thought with the detailed outline in view, lay it aside and use the three general topics. Think the account entirely through once more.

The test of the method is in the recitation. Did you not feel surer of your recitation than ever before?

b. Your teacher will assign a lesson in geography or history for which you will prepare in the same

way. Often several paragraphs are needed to tell all that is necessary about one topic. In such cases the subject of each paragraph will become a subtopic.

c. Is there some bit of natural scenery or some building near your home that is of interest? It may not be famous the world over, but it may be popular in your locality. Perhaps it is a swimming pool popular with the boys, or a certain hillside where flowers bloom abundantly, or the humble birthplace of some great man, or a park, or a library. When you have decided upon the place, make an outline for an account you will give by listing the things for which it is noted. Your listeners will be more interested in your account if you limit the points to one or two and tell in detail about each. List the details in your outline as subtopics.

There are several things to remember:

To look at your audience
To make your first sentence tell what you will talk about
To tell your facts in order
To stick to the point in every paragraph if there are more than one
To make every sentence complete
To use exact verbs and suitable adjectives
To close well
To speak correct English

Those who hear you speak will tell you with which points you succeeded and upon which points you should work harder next time.

d. You may be interested in joining with your classmates to write a book for tourists about the places of interest in your vicinity, county, or state. First, list all the places you think a stranger might wish to see. Choose for your project that one in which you are most interested. Next list every detail that makes the place attractive to you. When you write, try to make the tourist see and feel about the place as you do. Your book might include interesting facts of early history or of legend obtained from parents or old settlers. The book will be more attractive if it is illustrated. After it is finished, it may be presented to the Chamber of Commerce or some other body of men interested in the welfare of the neighborhood.

BLACKBOARD WORK

e. Is it your turn to copy a composition upon the board? If so, be careful to write plainly and observe correct margins. The class will select from this composition:

1. *The verbs.* Does each one express exactly the thought that is intended?

2. *The adverbs.* Is each one correctly used?

3. *The nouns.* Are the proper nouns capitalized?

4. *Adjectives that modify nouns.* Is each adjective the best that you know to express the thought?

5. *The predicate adjective.* Did the writer use an adjective correctly after the verbs mentioned in Lesson 53, page 147.

6. Are there any mistakes which you have studied in your lessons in correct usage that you can correct?

66. More Practice in Telling Facts in Order

A Chinese School

An American, who was horseback riding along a narrow Chinese street, came upon a Chinese school. He heard a murmuring of voices and stopped to see what was going on within. As he halted at the door, he saw thirty or forty Chinese boys sitting on benches. All were reading aloud. One boy was in front of the class on his knees, with his back to the teacher, who held a book and a rod. He was reciting his lesson, but squatted with his back to the teacher that he might not by any possibility see the book. As the foreigner came to the door, all the scholars stopped reading, and the room became still.

That made the teacher angry, and he brought down his rod with a whack on the desk. At once every one of them began to read away at the top of his voice. The stranger stepped forward a little, and again there was dead silence. The teacher became furious. He struck the nearest boys with the rod and stamped on the floor, while the boys all shouted at the tops of their voices. The teacher apologized to the American for having such very ill-mannered scholars. It was their business to learn page after page of the Chinese classics by heart. They read the passages over and over again to learn them, doing it out loud in order that the teacher might be sure they were at work. When they stopped reading, it was as bad as if in an American school every boy and girl should suddenly begin to whisper when a stranger stepped in.—From *Asia: A Geography Reader*, by Ellsworth Huntington.

Manners and customs differ very greatly in every country. In our own country, customs frequently vary with the locality and change noticeably from year to year. The schools your grandfathers and grandmothers attended were quite different from those of today. Learn in books or magazines of some custom that is quite different from our own and make it the subject of your oral composition. You may be able to get the information from your parents or friends. If you can bring pictures to illustrate your talk, so much the better. Or you may find out about schools of long ago in our own land or those of present times in foreign lands.

Use a notebook when collecting material for a talk. Reserve a page for each topic. Make a note of each bit of information under the proper heading.

In preparing your talk, try to select the most important facts and arrange them in order. Use adjectives and verbs that make vivid pictures.

When you have finished, your hearers will tell you whether your talk lacked clearness and if so what to do to improve it. They will also tell you whether you are applying in your talks the facts you are learning in grammar, composition, and correct usage.

BOOKS BOYS AND GIRLS LIKE TO READ

Kipling, Rudyard. *The Jungle Books.*
Rice, Alice Hegan. *Lovey Mary.*
Tarkington, Booth. *Penrod.*

CHAPTER VI

PREPOSITIONS AND CONJUNCTIONS

The grammar of this chapter deals with words that connect one word with another or one part of the sentence with the other. Since many errors are made in the form of the pronoun that follows prepositions, and in the conjunctions that join parts of sentences, you will wish to study these two parts of speech.

67. Recognizing the Preposition

Look carefully at the words in italics:

1. The dog *in* the yard barks loudly.
2. The man *at* the door rang the bell.
3. We went *to* the store.

We here find a new part of speech, the **preposition.** In the first sentence, *in* is a preposition. The noun *yard*, which comes after it, is called the **object of the preposition.** In the second sentence, *at* is a preposition. The noun *door*, which comes after it, is the object of the preposition. In the third sentence, *to* is a preposition. What noun is the object of the preposition?

A preposition is a word that shows some relation and connects a noun or pronoun to some other word in the sentence. That is, *in* shows *where* and

connects its object *yard* with the word *dog*. A preposition is never used without an object. If you are always careful to look for the object, you will soon find it very easy to recognize the preposition.

A preposition is a word used with a noun or pronoun to show its relation to some other word in the sentence.

a. Find the prepositions and their objects in the following sentences:

1. The horses are standing at the barn.
2. Pandora looked into the box.
3. He batted the ball over the fence.
4. Mother found the strawberries on the table.
5. The teacher gave the book to him.
6. Many girls are in the room.

If you have difficulty in finding the object of the preposition, you may use the same device that you used in finding the object of a verb that shows action. Place the word *what* or *whom* after the preposition and ask a question. The answer will be the object. *I see two nests in the elm tree. In what?* The answer is *tree*. Therefore *tree* is the object.

b. Find the prepositions and their objects in the following sentences:

I

1. The boy at the gate called to you.
2. She lives at my house in the woods.
3. Some boys in your class went away.
4. Mary was sent after the milk.
5. At the top of the hill lived Old Fox.

6. A company of horsemen came from the woods.
7. The sleigh flew over the stony road.
8. This path leads by the spring.

II

1. The spring flowers are sleeping under the ground.
2. Shall I row across the river?
3. Among her grandmother's things she found an old muff.
4. During the war we had wheatless and meatless days.
5. He came down the hill much too quickly.
6. Beyond the harbor lies a stormy sea.

III

1. He waited until eight o'clock for the old stage coach.
2. She looked behind her, but could see nothing except a dim light.
3. Changes in air pressure are very closely connected with changes in weather.
4. Not far away from Amsterdam stands the beautiful city of Leiden with its linen and woolen mills.
5. In a few weeks half of the little band of Pilgrims were buried on Cole's hill.

68. The Prepositional Phrase

Examine these groups of words and decide what parts of speech are used in each group:

in the battle	for me
at the lake	by the yellow bush
to the old well	with them
over the fence	behind the barn

The group of words *in the battle* is made up of the preposition *in*, the object of the preposition,

battle, and the word that modifies *battle*, *the*. The group of words *at the lake* is made up of the preposition *at*, the object of the preposition, *lake*, and the modifier of *lake*, *the*.

In the battle is a **prepositional phrase** because it is made up of a preposition, *in*, and its object, *battle*.

a. Copy sentences 1–10 following. Draw a line under each preposition. Draw two lines under the object of each preposition. Put parentheses around the prepositional phrases as in the first sentence.

1. The gray cat jumped (at the little bird) (in the cage).
2. James read a story to me.
3. She bought the candy in the store at the corner.
4. We looked at the pictures in the story book.
5. The tiger in the circus growled at us.
6. They carried the frog to the lake.
7. We read it in the story at school.
8. I saw him in the pew at church.
9. She has just come in from the concert.
10. The troops of the enemy destroyed the dwellings of the poor peasants.

b. Objects of prepositions are nouns or pronouns and hence are modified by adjectives in the same way as other nouns and pronouns. In the sentences on page 190 point out the prepositions and their objects and find the adjective modifiers, if any, of these objects. Point out also any adverbial modifiers of the adjectives.

1. The boys at school play in the yard at recess.
2. Our dog jumped over the high fence into a very deep pond.
3. He ran quickly to my house for me.
4. The boy fell suddenly into quite cold water.
5. They flew into a box in the old barn.
6. He put some books on the table for the teacher.
7. Many frightened on the ships behaved badly.
8. Many hunters shot at the birds on the lake.
9. The army crossed the river in boats at night.
10. He recently fought in many fierce battles.

REVIEW

c. From two of your compositions select the prepositions; the adverbs modifying adjectives or adverbs; predicate adjectives if any.

69. The Prepositional Phrase as a Modifier

When you read the second of each of these groups of sentences, try to discover what change has been made. It is much better to discover it for yourself than to let some one tell you.

1. (*a*) *Glass* globes are expensive.
   (*b*) Globes *of glass* are expensive.
2. (*a*) *Wealthy* men are often charitable.
   (*b*) Men *of wealth* are often charitable.
3. (*a*) *Western* life is interesting to many people.
   (*b*) Life *in the West* is interesting to many people.

In sentences 1–3, *of glass* does the same work as *glass; of wealth* does the same work as *wealthy; in the West* does the same work as *western*. That is,

these phrases modify the nouns just as the corresponding adjectives do. A prepositional phrase may modify a noun and is therefore like an adjective in use. The prepositional phrase *of glass* modifies the noun *globes*.

What does *wealthy* modify? What part of speech is it? What does the phrase *of wealth* modify? How then is the phrase used?

In the following sentences notice that one word in *a* does the same work as the group of words in *b*.

4. (*a*) The Americans fought *bravely*.
   (*b*) The Americans fought *with bravery*.
5. (*a*) The parade began *immediately*.
   (*b*) The parade began *at once*.
6. (*a*) The tired boys ate *heartily*.
   (*b*) The tired boys ate *with good appetite*.

In sentences 4–6, *with bravery* does the same work as *bravely; at once* does the same work as *immediately; with good appetite* does the same work as *heartily*. *Bravely* modifies the verb *fought* and is therefore an adverb. The prepositional phrase *with bravery* modifies the verb *fought* and is therefore used like an adverb.

What does *immediately* modify? What part of speech is it? What does the prepositional phrase *at once* modify? How then is this phrase used? In this way compare *with good appetite* with *heartily* and discover how the phrase is used.

A prepositional phrase that is used like an adjective is called an **adjective phrase,** and one that is used like an adverb is called an **adverbial phrase.**

Frequently for the sake of variety, force, or clearness a sentence is introduced with a phrase.

1. *At last* the flowers had withered.

2. The canoe glided swiftly along *by the tall trees.*

3. *On their way* through the forests, they stopped at the den of the lion.

In sentences 1–3, the prepositional phrases *at last*, *by the tall trees*, and *on their way* do not follow the words they modify. Which sentences are introduced by phrases? When the phrase introducing a sentence is long, as in sentence 3, it is separated from the remainder of the sentence by a comma.

a. In the following sentences select the modifiers of the nouns and of the verbs. Tell whether they are word modifiers or phrase modifiers. Tell whether they are adjective or adverbial modifiers.

1. The children in our school went to the woods yesterday for a picnic.

2. The oak tree stands in the pasture by the old well.

3. My father built his house of brick.

4. The path by the brook wound pleasantly along.

5. The beauty of the sunset still lingers in my memory.

6. On all sides the troops were seen gathering around their colors.

7. In the moonlight I could see his pale face.

8. At this moment my eyes fell upon the scrap of parchment.

9. On each side of the chest, near the top, were three rings of iron.

10. In winter nearly all the mocking-birds approach the farmhouses and plantations.

REVIEW

b. From a story in your reader select examples of sentences introduced by prepositional phrases. Read each sentence, placing the phrase near the word it modifies. Decide whether the sentence lacks in clearness or force or neither one through the change.

c. Separate the sentences on page 192 into the complete subject and complete predicate by writing the subject and all its modifiers on the first line, the predicate and the object and their modifiers on the second line.

70. Applied Grammar

a. Frequently sentences lack clearness because modifying words and phrases are not near enough the words they modify. It often happens that the only way to rearrange the sentence is by placing the modifier at the beginning of the sentence.

Rewrite the following sentences, placing the words or phrases in better places:

1. Did you ask for a cold glass of water? (*cold* glass or *cold* water?)
2. She brought me a warm piece of bread.
3. I left my new book out in the rain with the pretty cover.
4. Mary saw her pet lamb going to church.
5. He showed me the parcel the sad old man left with a grin on his face.
6. Fred went to see his Uncle John on the way to town.

7. A heavy wind came up while we were repairing the motor from the west.

8. A lady sat reading a book with golden hair.

9. This morning John ran around gathering nuts with bare feet.

10. I lost my sweater going to the lake this morning.

b. Take your composition folder and revise as many compositions as time permits. Keep in mind the points of clearness and vigor obtained by placing modifying words and phrases well.

c. Tell whether the words in italics in the following sentences are adverbs or prepositions:

1. He walked slowly *along*.
2. The squirrel ran *along* the fence.
3. The child climbed *down* by himself.
4. *Down* the road came the flying car.

d. Use in sentences, first as an adverb, then as a preposition, these words: *in*, *up*, *down*, *before*, *above*.

e. Enlarge these sentences by adding word and phrase modifiers to subject, predicate, and object:

1. Men make war.
2. Boys play games.
3. Children gathered nuts.
4. The class chose a secretary.
5. The grocer sold apples.
6. Banners fly.
7. Birds return.
8. Bears attacked the hunters.

f. Change each word in italics in the following paragraph to the plural number. What other changes must you make? Explain each one.

The *robin* drags his fish *worm* from its hiding place in the sod and carols his happiness to every sunrise and sunset. The *sparrow* eats crumbs in the dooryard and builds his *nest* in a sweetbrier. The *thrush* turns over the brown leaves for food and chants his matins among the moss and ferns of the shadowy forest. The *goldfinch* balances himself on the pink or yellow mullein top, while he makes them "pay toll" for his visit, and then saunters through the air in the enjoyment of blue skies and sunshine. The *redwing* flutes his O-ka-lee over cat-tails and cowslips. The *bobolink*, forgetting everything else, rollicks amid buttercups and daisies. But the *woodpecker* finds his larder under the hard bark of the trees, and oblivious to sunrise and sunset, flowering marsh and laughing meadow, clings close to the side of a stub, as if the very sun himself moved around a tree trunk!

71. Correct Usage

The best way to become proficient in the use of prepositions is through reading good books. Some prepositions, however, may be studied definitely, for their use does not vary.

Read carefully:

1. The woman divided her fortune between Mary and John.

2. She brought enough candy to divide among the children in every class.

Sentence 1 shows a correct use of the preposition *between*. How many persons are mentioned? Sentence 2 shows that *among* is used when more than two persons are mentioned.

In which of the following sentences is *motion toward* something indicated by the preposition?

1. She jumped into the carriage.
2. Mary was sitting in the carriage.

Notice the preposition following *different:*

1. This book is quite different from that one.
2. I will not differ with you on that point.

The following sentence shows that *wait on* means to *attend;* as,

1. The girls waited *on* their parents at the luncheon.
2. They waited *for* their playmates to go with them.

Besides means *in addition to; beside* means *by the side of* or *near to;* as,

1. All of the crew were saved *besides* the passengers.
2. My little cabin stands *beside* the river.

a. Choose the correct preposition from those in parentheses to fill the blanks:

1. The man plowed the ground (*between* or *among*) the two rows of trees.

2. The beautiful swan swam (*among* or *between*) the admiring flock of ducks.

3. He will divide it (*among* or *between*) you and me.

4. The dog jumped (*in* or *into*) the river and swam out (*among* or *between*) the bathers.

5. May I help you (*in* or *into*) the car?

6. Indians ran from the open (*in* or *into*) the forest.

b. Fill the blanks in the following sentences:

1. This pencil is different——that one.
2. Mary waits——the table very nicely.
3. The boys waited——him nearly an hour.
4. I shall make a dress quite different——yours.
5. Three children——ours are going.

c. Usually a preposition is placed before its object, but sometimes it is placed after it; as,

1. *What* are you laughing *at?*
2. *What* did you come *for?*
3. *This* is what I asked *for.*
4. *What* are you thinking *about?*
5. *What* are they clinging *to?*
6. *What* is he dreaming *of?*

Frequently an unnecessary preposition is placed at the end of a sentence; as, *Where are you going to? To* in this sentence is unnecessary. *Where are you going?* makes the meaning clear and sounds much better. *Where did you get it at?* contains one unnecessary word. What is it? If you habitually use any of these forms incorrectly, add them to the list that you will repeat ten times each night and morning for a time.

Use the verb *coming* and make a correct sentence closing with *to;* use *digging* and *diving*, making sentences ending in *for;* use *speaking*, making a sentence ending in *of;* use *dreaming*, making a sentence ending in *about;* use *shooting*, making a sentence ending in *at.*

It is correct to say:

1. The boy fell off the wharf. (not "off *of* the wharf")
2. He left about noon. (not "*at* about noon")
3. Mary lives near me. (not "near *to* me")
4. All the girls went together. (not "all *of* the girls")
5. The gardener is a man about sixty years of age. (not "*of* about sixty years of age")
6. I do not remember doing it. (not "*of* doing it")
7. He looked out of the window. (not "out the window")
8. Mother will be at home tomorrow. (use "*at* home" after verbs expressing rest)
9. Father will arrive home tomorrow. (use "home" after verbs expressing motion)
10. The jackal divided the meat *among* the animals.
11. Will you walk *into* my parlor?

Make sentences, using these words correctly: *off, about, near, all, remember.*

d. Have you had occasion to use any of the following words recently? Do you pronounce them distinctly? Some people say that children are lip-lazy. What do they mean? Use these words in sentences:

mourn	Asia	wholly	poem
sacrifice	eleven	attacked	almond
valuable	feature	interesting	apricot
victory	generous	perhaps	apron

c. Copy the paragraph on page 199, adding the necessary capitalization and punctuation. Be careful to think of a reason for every change before you make it.

THE FOUNDING OF PENNSYLVANIA

king charles II owed penns father about eighty thousand dollars william penn asked him to pay it in american land charles was only too glad to grant this request of the son of his old sea captain the land he gave to penn is the present great state of pennsylvania penn wanted the colony called sylvania meaning woodland but the king declared it should be called pennsylvania in memory of admiral penn

72. More Letter Writing

A LETTER OF APOLOGY

302 Maple Street
Lexington, Kentucky

Dear Louise,

What will you think of me when you learn how careless I have been with your property? I have lost your copy of "The Cricket on the Hearth." I left it on the street car and it hasn't been turned in at the lost and found department. "Just like Harriet," I can hear you say.

I have ordered a new copy from the publisher, and as soon as it arrives I will forward it to you.

It is quite inexcusable to repay your kindness in such manner, but I hope that you will forgive your friend, for she is truly sorry.

Lovingly,
Harriet

July 23, 1922

A letter of apology should express not only your sorrow for what has happened, but also the steps you have taken to make the matter right.

a. On the last day of school you were the cause of an undeserved reprimand which the teacher gave to one of your classmates. You did not know what had happened until school had closed for vacation. Write a note to your classmate; to the teacher.

Be careful that the letter is as nearly correct with regard to form as you can make it, then consult your teacher with regard to your expression of the facts and your regret to be the cause of unhappiness to your classmate.

A Letter Accompanying a Gift

South Boston, Massachusetts

My precious little Sister,

Good morning. I am going to send you a birthday gift with this letter. I hope it will please you very much, because it makes me happy to send it. The dress is blue like your eyes, and the candy is sweet just like your dear little self. I think mother will be glad to make the dress for you, and when you wear it you will look as pretty as a rose. The picture book will tell you all about strange and wild animals. You must not be afraid of them. They cannot come out of the picture to harm you.

I go to school every day, and I learn many new things. At eight I study arithmetic. I like that. At nine I go to the gymnasium with the little girls, and we have great fun. I wish you could be here to play with three little squirrels and two gentle doves and to make a pretty nest for a dear little robin. The mocking bird does not live here in the cold North. At eleven I talk with my teacher and at

twelve I study zoölogy. I do not know what I shall do in the afternoon yet.

Now, my darling little Mildred, good-by. Give Father and Mother a great deal of love and many hugs and kisses for me. Teacher sends her love, too.

From your loving sister,
Helen A. Keller

October 24, 1889

The little girl, nine years old, who wrote this letter to her younger sister was deaf, dumb, and blind at the time, and is still deaf and blind. She has grown to be a famous woman. In spite of her affliction she has written several books, and gives lectures to large gatherings of people.

b. Write a note accompanying a gift to a sister two years older than you are.

c. Write it as you would to your mother.

Remember that accuracy in punctuation, capitalization, and placing of the parts of a letter can be attained by all. For help review Lesson 25, page 65.

d. You are too ill to take care of your weekly paper route and you have no telephone. Write a note to a friend who has promised to take care of your route for you should it ever be necessary.

e. Write to the office explaining what you have done.

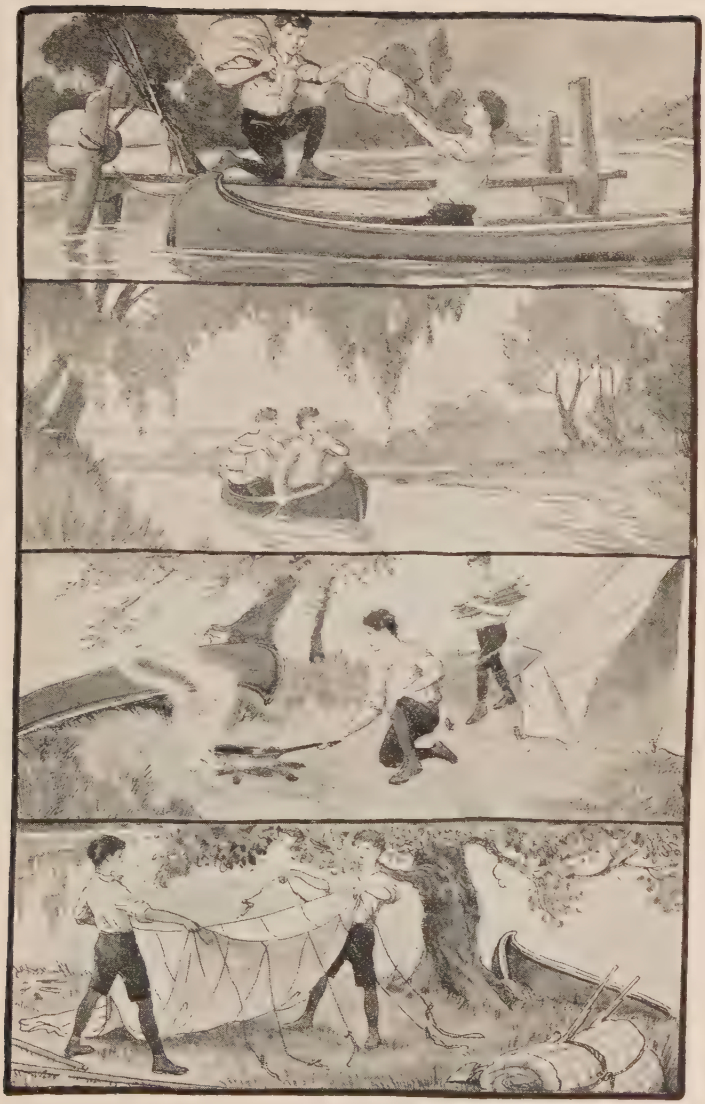
f. Write to the Board of Education asking permission to use the schoolroom for an evening entertainment.

g. Think of some plan by which every child in the class may receive a letter from a classmate. In your letter make the main paragraph a personal experience, one which the child to whom you write does not know. Make your letter real and interesting by using all the ways you have learned to make a paragraph interesting. When you have revised your composition upon the points mentioned in Exercise *h* in Lesson 63 and all those mentioned in this chapter about prepositions, copy your letter and deliver it to the person for whom it is intended. When he has read it, he will look for other ways of improving the letter which you may have overlooked. Afterward you may discuss these criticisms quietly with the one who gave them.

73. A Picture Outline for Story-Telling

a. You have now had some practice in making outlines and in using them to tell the events in order and to stick to the point. You know the parts of a story — the introduction, body, and conclusion. The picture on the opposite page shows another way of making an outline for a story. Each picture represents a paragraph of a story you will tell. Plan a topic sentence for each paragraph. What will be the introduction to your story? the conclusion? What points should guide you in telling a pleasing story? in telling it in correct form?

b. Plan a picture story in three or four parts. If you do not care to make a drawing, write what



might have been drawn in each part of the picture. Perhaps some one in the class will make the picture. Exchange plans and tell the stories. Others will draw picture stories on the board from which you may tell stories. Have the artist tell you whether your story is the one he had in mind.

BLACKBOARD WORK

Consider a story that has been copied upon the board from the following points of view:

Interest:

Did he make an interesting beginning?
Did he choose interesting details?
Did he close well?

Clearness:

Did he tell the story in complete sentences?
Did he give the events in the order in which they happened?
Did he say exactly what he meant to say?

Vividness:

Did he use exact verbs?
Did he choose adjectives and adverbs well?

Form:

What kinds of sentences did he use?
Does every sentence contain a subject and a predicate and express a complete thought?
Do the predicates agree with their subjects?
Are the word and phrase modifiers in the best possible position?
Are the words correctly spelled, and the sentences punctuated and capitalized?

74. More Story-Telling

What the Rats Did

Rap, rap, rap! went the rats' front feet on the loose clapboard over the prospector's bunk, but the tired man only mumbled in his sleep and turned over in bed. Rattle-te-bang went a powder can from the rafters to the floor, awakening the sleeper, who reached for his revolver, but seeing nothing, turned to sleep again.

Next morning there was plenty to see — fish heads, chips, bones and pine cones, in place of his knife, fork, spoon and tin cup which he had left on his rude table; but worst of all was the sight of the battered oil can in which he had packed his cartridges. No ammunition was now visible, but in its place was a can of dirty looking pebbles.

The angry man kicked over the can and as he did so made use of very many uncomplimentary remarks concerning rats. With petulant rage, he viciously struck the offending objects with his prospector's pick. As the pebbles flew from the blow the man's expression suddenly changed; he dropped the pick, and for the moment seemed to fear to move, then he suddenly fell upon his knees, and, with hands which shook with excitement, gathered up a handful of the dirty looking pebbles and examined them attentively; after which he gave a wild warwhoop, sprang to the door and fired six shots at the unoffending sky.

Paddy witnessed these antics with the utmost interest and astonishment. His curiosity was so great that he crept from his hiding-place to the unoccupied bunk and was peering cautiously over

its side when he found the man's eyes fixed upon him. The man laughed a wild laugh, which sent the chills down Paddy's back and took from him all power of flight.

When last seen, the miner and the rat were inseparable companions; they no longer lived at the edge of the snow fields in the Cascade Mountains. A wonderful change had come about, for foolish people had given the lonely prospector houses, lands, cattle, and horses in exchange for the dark-colored pebbles which they called nuggets. Paddy Pack Rat had given these same little lumps of gold in exchange for some brass cartridges, and strange to say, neither Paddy nor the prospector ever regretted the trade. —From *American Boy's Book of Wild Animals*, by Daniel C. Beard.[1]

Did you enjoy the story? Perhaps you know of other animal stories which your class should like to hear. The book from which this story is taken contains many others.

How many paragraphs are in the story? Does each paragraph have a beginning sentence that gives the point of view? Can you make a topic for each paragraph?

What is the introduction to the story? the body? the conclusion?

Prepare to tell any part of the story for which you may be called, or to tell a brief animal story that you know or can bring to class. Do not forget that by asking your friends you may hear many stories that give pleasure when retold.

[1]Copyright 1907 by Moffat, Yard & Co.

After a story has been told, be prepared to tell what points made the story clear or lacking in clearness; interesting or lacking in interest; alive or dead; in good form or lacking good form.

75. Recognizing the Conjunction

a. Read the following sentences. Find in each two nouns and notice how they are connected:

1. Mary or Jane may go with you.
2. The fox and the donkey went to the fair.
3. The women and children carried the bundles.

Each of the sentences above has two subjects — compound subjects you have learned to call them — joined by *and* or *or*. Words that do the work of joining are **conjunctions.** The following sentences will show you how sentences and parts of sentences are joined by conjunctions. Look at the parts in italics, notice the work they do in the sentence, and name the connecting word.

Predicates
- They *feasted* and *talked* all day.
- Did he *win* or *lose?*

Objects
- John caught a *squirrel* and a *gopher.*
- The boys may play *football* or *baseball.*

Adjectives
- *Hot* and *sandy* plains lay before them.
- *Brown* or *black* cloth will do.

Adverbs
- That student speaks *pleasantly* and *correctly.*
- Did you drive *rapidly* or *slowly?*

Phrases { They searched *in the house* and *in the yard.*

Objects of preposition { Cotton grows in *Alabama* and *Georgia.*
Mother called for *John* or *me.*

Two statements { *Spring came* and *the cherries bloomed again.*
The rain ceased but *the clouds remained.*
Shall we ford the stream or *shall we turn back?*
I shall go because *you have asked me.*

The following conjunctions are in common use to connect parts of sentences:

although	but	until
and	if	when
as	since	where
because	unless	whether

A word that connects words or groups of words is a conjunction.

b. In the following sentences the conjunctions are in italics. In each case tell the part of speech or the statements that are connected.

I

1. We keep a horse *and* a cow in the field.
2. The horse jumped *and* ran away from me.
3. You *or* I must have made the mistake.
4. The dog ate the bread *and* butter from my hand.
5. She brought a lunch of sandwiches *and* fruit.
6. This black *and* white kitten is lost.
7. The man walked quickly *and* silently.
8. The sun rose *but* still the wind blew.

II

1. The dog may bark *or* the kitten may mew.
2. The farmer owns many cows *and* horses.
3. Yellow *and* white daisies covered the beautiful meadows.
4. Would you like the large *or* the small puppy?
5. The distant music came clearly over the lake *and* across the meadow.
6. Have you seen Henry *or* Walter?
7. How softly *and* sweetly the child sings!
8. That caged eagle will not eat *or* drink.
9. Over many hills *and* through many valleys the caravan traveled.
10. The driver glanced over his shoulder *and* down the road.
11. John may raise his hand *and* you may wave yours.

III

1. John cannot leave *until* his father comes.
2. I will sit *and* wait here.
3. *If* it rains, the children will not have a picnic.
4. The dog barked *because* it saw a tramp.
5. My cousin has met many old friends *since* she has been here.
6. They would not play the piano *or* the violin at the party.
7. She will not go *unless* her sister goes.
8. They saw many important people of wealth and education *while* they were in Europe.
9. Children will soon learn their lessons *if* they will study them.
10. Winter goes *when* spring comes.
11. You are very good in sending me a letter *and* I am very bad in not answering it sooner.

76. Applied Grammar

a. Find in your reader two sentences in which predicates are connected by conjunctions; subjects; objects; objects of prepositions; modifiers of the subject; modifiers of the predicate; two statements; two phrases.

b. Read an interrogative sentence; an exclamatory sentence; a declarative sentence; a sentence written in transposed order.

c. Write a sentence using a conjunction to connect these two predicates: *rises, sets;* to connect the two subjects *John, I;* to connect the two phrases *up one aisle, down the other one;* the two adjectives *blue, gray;* the two adverbs *slowly, softly;* the two objects *him, me.*

d. Write a sentence using *or* to connect two words. Tell the use of the two words in the sentence.

e. Make these pairs of sentences into one by connecting them with conjunctions:

1. We must obey mother.
2. She will be disappointed.
3. I bought this watch.
4. I dreamed I bought it.
5. I stood on the bridge at midnight.
6. The clock was striking the hour.
7. The man looked at the monkey.
8. He went to every person for money.
9. He did not find a gold mine.
10. He found good health.

11. The boy called to the owl.
12. The owl said nothing.
13. The whistle was blown.
14. The team rushed down the track.
15. I shall be glad to go.
16. The weather is pleasant.
17. I have learned the multiplication table.
18. I can get the correct answer.

f. Conjunctions and prepositions are alike, since both are connectives. There are three differences, however:

1. A conjunction connects words which are the same part of speech. A preposition connects its object, which is a noun or pronoun, with some other word.

2. A conjunction connects words that are used in the same way in the sentence — two subjects, two predicates, two modifiers — while a preposition may connect its object with a noun, or a verb, or an adverb, or an adjective.

3. A preposition shows some relation between the two words it connects, while a conjunction simply joins the two words together. In the following sentences find the prepositions and the conjunctions. Sometimes the same word is both a preposition and a conjunction. Apply the three tests and you will have no trouble.

1. This example is hard for me.
2. I could not see Harry or John.
3. He kept it under his pillow.
4. I have not seen him since morning.

5. She stood before me.
6. This book contains stories about bears and lions.
7. A wretched and terrified boy attracted my attention.
8. He is poor and hungry.
9. He shall have it, for he obeyed me.
10. This mushroom has come up since I was here.
11. He started before the whistle blew.
12. The tree had been planted by a little child.
13. The rings of trees tell of burns, bites, and bruises.
14. All were quiet except the woodpecker.
15. I will not go unless you excuse me.
16. All went but John.
17. All hurried, but I could not.
18. Mary looks like her mother.
19. You worked, but Mary did not.
20. He knelt before the king.

g. Remember that *like* is never a conjunction. The conjunctions *as if* or *as though* should be used in such sentences: as, "It looks *as if* it might rain." "He looks *as though* he would fall."

h. Take several compositions from your folder, select ten prepositions, and write them with their objects; as, *for me.* Select five conjunctions and tell what they join.

BLACKBOARD WORK

i. Each may write upon the board a sentence containing two words connected by a conjunction or a sentence containing a preposition. Places may be changed, the preposition or conjunction underlined, and the initial *p* or *c* placed above it.

77. Correct Usage

a. Read these sentences carefully.

1. *Has* he *broken* the window again? Yes, he *broke* it yesterday.

2. The bell *has rung*. *Did* you *ring* it? No, our teacher *rang* it.

3. That young child *has drawn* a beautiful picture. He *drew* it from memory.

4. John *used to* write well. He *drew* well also. He *threw* the ball farther than any one.

5. *Have* they *learned* to speak correctly? Yes, they *learned* it by themselves. Nobody *taught* them.

6. I *have seen* many children at work, but I have never seen one so young. *Did* you *see* him? Yes, I *saw* him.

7. Father *threw* the ball to me many times. He *has* often *thrown* it in the evening after dinner. Did you catch it? Yes, I *caught* it every time.

8. *Has* that hen ever *laid* an egg? Yes she *has laid* many an egg. She *laid* one today.

Fill the blanks in these sentences with the words in italics above:

1. He has——his rule three times. He——it today.

2. Our teacher ——us to sing "America the Beautiful." She will——us "Annie Laurie" next week. Has your teacher——you a new song this week?

3. They——the cornerstone for the City Hall today.

4. They——to play here every night.

5. The fire bell has —— three times today. It —— but once yesterday.

6. How often have you——that play? I——it the first time tonight.

7. Do you know who ——that charming picture? He must have——it with charcoal.

8. Did you——Mary tonight? She had——your mother. She wished to——the money in your hand.

b. Pronounce clearly the following groups of words, giving each letter its proper sound:

get them	eat them	know them
help them	pet them	show them
like them	make them	tell them
choose them	try them	cut them
take them	hurt them	catch them
draw them	see them	fight them

Make these words into jingles if you can; if you cannot, use them in interesting sentences for your classmates to read aloud.

c. Supply the necessary capitals and marks of punctuation in the following paragraph and give your reasons. After correction and class discussion, the teacher will dictate the paragraph as a test of your ability.

The mongoose spent all that day roaming about the house he nearly drowned himself in the bathtub put his nose into the ink on a writing table and burned it on the end of a big mans cigar at nightfall he ran into teddys nursery to watch how kerosene lamps were lighted when teddy went to bed the mongoose climbed up too he was a restless companion because he had to get up and attend to every noise all through the night teddys father and mother came in the last thing to look at their boy and the mongoose was awake on the pillow i dont like that said

teddys mother he may bite the child he'll do no such thing said the father teddy is safer with that little beast than if he had a blood hound to watch him

d. Remember to say:

1. I am not going. (not *I ain't going*)
2. We were there. (not *we was*)
3. Were you cold? (not *was you*)
4. Let me do it. (not *leave me do it*)
5. I have no pencil. (not *I ain't got no*)
6. I didn't get any more. (not *no more*)
7. There was a story about a horse. (not *they was*)
8. This is his. (not *hisn*)
9. The balloon burst. (not *busted*)
10. Let him do it by himself. (not *hisself*)

78. Making a Play

As you read this selection, decide who are the real flag makers. Does the flag mean the same thing to everybody?

Makers of the Flag

This morning, as I passed into the Land Office, The Flag dropped me a most cordial salutation, and from its rippling folds I heard it say: "Good morning, Mr. Flag Maker."

"I beg your pardon, Old Glory," I said, "aren't you mistaken? I am not the President of the United States, nor a member of Congress, nor even a general in the army. I am only a Government clerk."

"I greet you again, Mr. Flag Maker," replied the gay voice. "I know you well. You are the man who worked in the swelter of yesterday straightening out the tangle of that farmer's homestead in Idaho,

or perhaps you found the mistake in that Indian contract in Oklahoma, or helped to clear that patent for the hopeful inventor in New York, or pushed the opening of that new ditch in Colorado, or made that mine in Illinois more safe, or brought relief to the old soldier in Wyoming. No matter; whichever one of these beneficent individuals you may happen to be, I give you greeting, Mr. Flag Maker."

I was about to pass on, when The Flag stopped me with these words:

"Yesterday the President spoke a word that made happier the future of ten million peons in Mexico; but that act looms no larger on the flag than the struggle which the boy in Georgia is making to win the Corn Club prize this summer.

"Yesterday the Congress spoke a word which will open the door of Alaska; but a mother in Michigan worked from sunrise until far into the night, to give her boy an education. She, too, is making the flag.

"Yesterday we made a new law to prevent financial panics, and yesterday, maybe, a school teacher in Ohio taught his first letters to a boy who will one day write a song that will give cheer to the millions of our race. We are all making the flag."

"But," I objected, "these people were only working!"

Then came a great shout from The Flag:

"The work that we do is the making of the flag.

"I am not the flag; not at all. I am but its shadow.

"I am whatever you make me, nothing more.

"I am your belief in yourself, your dream of what a People may become.

"I live a changing life, a life of moods and passions, of heartbreaks and tired muscles.

"Sometimes I am strong with pride, when men do an honest work, fitting the rails together truly.

"Sometimes I droop, for then purpose has gone from me, and cynically I play the coward.

"Sometimes I am loud, garish, and full of that ego that blasts judgment.

"But always, I am all that you hope to be, and have the courage to try for.

"I am song and fear, struggle and panic, and ennobling hope.

"I am the day's work of the weakest man, and the largest dream of the most daring.

"I am the Constitution and the courts, statutes and the statute makers, soldier and dreadnaught, drayman and street sweep, cook, counselor, and clerk.

"I am the battle of yesterday, and the mistake of tomorrow.

"I am the mystery of the men who do without knowing why.

"I am the clutch of an idea, and the reasoned purpose of resolution.

"I am no more than what you believe me to be and I am all that you believe I can be.

"I am what you make me, nothing more.

"I swing before your eyes as a bright gleam of color, a symbol of yourself, the pictured suggestion of that big thing which makes this nation. My stars and my stripes are your dream and your labors. They are bright with cheer, brilliant with courage, firm with faith, because you have made them so out of your hearts. For you are the makers of the flag and it is well that you glory in the making."

—Franklin K. Lane

a. Name some of the qualities the flag is represented as having. Are these always the same? What makes them change?

The account of "Makers of the Flag" provides material for an impressive play. Children may take the parts of flag makers and tell how they made the flag. Try to make your hearers feel what a splendid thing it is to be a good flag maker. Can you plan to have one child take the part of the flag and introduce the flag makers?

b. Write a paragraph telling how some one has made the flag "strong with pride"; the stars and stripes "bright with cheer"; "brilliant with courage"; "firm with faith." The experiences of your brothers or parents in the late war will provide you with material. Did those who worked at home also help to make the flag beautiful?

79. Telling How Something Is Done

"This is the way I did it," you often say, and then you tell how something is done. If your subject is interesting and you express your own way of looking at it, your audience will listen attentively until you have finished. This is the way Henry van Dyke caught a grasshopper:

> I chased him over the rocks, but he only mocked me from the distance with his song. I slapped at him with my hat, but he was not there. I grasped at him on the bushes and brought away nothing but leaves. At last he made his way to the very edge

of the water. There he poised himself upon a stone with his legs well tucked in for a long leap and a bold flight to the other side of the river. It was my final opportunity. I made a desperate grab and caught the grasshopper.

Notice how definitely and briefly the same author tells how the successful fisherman takes a fish from the water:

He quietly sinks the net into the water and waits until he can see the fish distinctly, lying perfectly still within reach. Then he makes a swift movement like that of a mower with a scythe, takes the fish into the net head first, and lands him without a slip.

Could you transplant your seedlings by following these directions? The facts are given in the natural order, in short sentences:

A cloudy day when the ground is wet is best for transplanting. Decide upon the arrangement for your plants, then make all the holes, and make them large enough to place in the roots without cramping. Fill the holes with water unless the ground is very wet and let it settle. Set each plant carefully, and support it with the left hand while you pack the earth around it with the right. Press the earth firmly at the last and see that the plant is erect. Protect it from the hot sun for a week or more with a strawberry-box or newspaper tent. Give it water twice a day unless it rains, and uncover it to the dew at night.—MYRTA MARGARET HIGGINS, *How to Make a Home Garden.*

You can quite easily play this game, for the directions are given in exactly the same order in which they should be carried out.

To play this game, seat yourselves in a circle. Take a clean duster or handkerchief and tie it in a big knot, so that it may be easily thrown from one player to another.

One of the players throws it to another, at the same time calling out one of these names—Earth, Air, Fire, Water. If Earth is called, the player to whom the ball is thrown has to mention something that lives on the earth, as lion or cat. If Air is called, he must say the name of something living in the air. If Water is called, he must name something that lives in the water. But if Fire is called, the player must keep silence.

Always remember not to put birds in the water or animals or fishes in the air; to be silent when Fire is called, and answer before ten is counted. For breaking any of these rules a forfeit must be paid.—From *Games Book for Boys and Girls.*

From these illustrations you should have learned that the chief characteristic of an explanation is its clearness. Clearness is gained largely in two general ways—by telling the facts in order and by making each sentence clear and complete.

You will find an outline very useful in helping you remember the order of telling facts or giving directions. The outline for "How I Caught the Grasshopper" might look like the one given at the top of the next page.

I chased him over rocks.
I slapped at him with my hat.
I grasped at him on the bushes.
I grabbed him at the water's edge.

The outline for "How to Transplant" might be written in this form:

Choosing the right day
Preparing the holes
Setting the plants
Protecting the plants from the sun
Watering the plants

a. Make an outline for the explanation of the game by making a short sentence or by giving a topic for each paragraph. Find the introduction, the body, and the conclusion.

b. Prepare to tell of something you have done or how to do something. Make an outline by thinking of the directions in their order and jotting down a brief sentence or a topic that will help you recall the order. What points should you observe in talking before your class? If you have forgotten, you will find them listed in Lesson 35, page 95.

If the explanations you have read have not inspired you with something you wish to tell, perhaps one of these topics will do so:

How to Turn in a Fire Alarm
How the Policeman Directs Traffic
How Mail Is Sorted
How to Climb a Tree
How to Make a Collection of Eggs; Stamps; Flowers; Shells; Fancy Paper Napkins

How to Make a Camp Fire
How to Put Out a Camp Fire
How I Caught a Mouse
How I Caught a Squirrel
How to Cross a Busy Street
How to Get Off a Street Car
The Best Way to Make a Bed
How to Find a Bee Tree

In the discussion following each talk, place stress on clearness gained by telling facts in order. Stress, in the second place, the correctness of speech. After this any especially well-chosen words should be noted.

c. For a written exercise the class might decide to make a book of games; to write a book of directions for camping; to write a book of Safety First helps. Each may contribute one or more articles. A committee may be appointed to select the best material and gather it together in book form.

Be careful to hand to the teacher your paper in the best form you know. The following directions may help you. See page 570 for fuller directions.

Arrange your work well on the page.
Observe paragraph and sentence margins.
Complete every sentence.
Refrain from blots and crossing out.
Write neatly.
Spell correctly.

Have some one check your paper with regard to each one of these points before handing it to your teacher.

d. Read some of the compositions in class. Listen especially for sentence completion and sentence structure. Are the phrases placed in the best position possible for clearness and smoothness? Improve as many of the sentences as possible. If you find it difficult to make the corrections orally, the author will copy his work upon the blackboard. Try to avoid the same kind of errors in the future. The composition may be re-read and the work discussed from the viewpoint of telling facts in order and giving only those facts that carry out the point of the story.

BLACKBOARD WORK

e. For groups of pupils who need further drill, compositions may be written upon the board for the selection of prepositions and conjunctions, and for criticism with regard to the position of the phrases.

BOOKS BOYS AND GIRLS LIKE TO READ

Alcott, Louisa M. *Little Men.*
Little Women.
Barrie, James M. *Peter Pan.*
Beard, Dan. *The American Boys' Book of Wild Animals*
London, Jack. *The Cruise of the Dazzler.*

CHAPTER VII

INTERJECTIONS AND REVIEW

80. Recognizing the Interjection

Examine these sentences:

1. Hurrah! the parade is coming.
2. Pshaw! I knew he would not come.
3. My! how the storm frightens me.
4. Whew! I nearly lost my hat.

In your work in composition you have used words expressing sudden or strong feeling, but not forming part of the sentences; as, *My! Pshaw! Whew!* and *Hurrah!* These words are called **interjections.** Do not confuse them with such exclamations as *Run! Run quickly!*

A word that expresses sudden or strong feeling is an interjection.

a. Find the interjections in the following sentences. Observe the punctuation after the interjection and notice how the sentence following the interjection is capitalized.

1. Alas! the bird has flown.
2. Pshaw! the vase is cracked.
3. Ah! there comes Mother.
4. Ha! ha! that is a good joke.
5. Hark! Hark! the dogs do bark.
6. Ho! ho! so that is the game.
7. Oh, dear! where is my pencil?

8. Oh, to be in England,
   Now that April's there!
9. Lo! she was there.
10. Ah, not to my dying day shall I forget!
11. Pooh! pooh! it was there.
12. Mercy! it cannot be true.
13. Sail on, O ship of State.

REVIEW

b. Write sentences the subjects of which will be:

1. A noun and pronoun
2. A noun modified by an adjective
3. A noun modified by a phrase
4. Two pronouns connected by *or*

Write sentences the predicates of which will be:

1. Simple predicate of one word
2. Verb phrase
3. Compound predicate
4. Predicate modified by an adverb phrase

81. Use Determines the Part of Speech

You have learned that the same word may be either a verb or a noun. You have also learned to determine the part of speech of a word by finding its use in the sentence. It is quite necessary to do this, for the same word may be many parts of speech. A word used in a sentence to modify a noun is an adjective. If the same word is used in place of a noun, it is a pronoun. Observe the use of the words in italics in the following sentences:

1. *Each* soldier cooked his supper. (*Each* modifies the noun *soldier* and is therefore an adjective.)

2. *Each* put up his tent. (*Each* is used in place of a noun and is therefore a pronoun.)

3. That *iron* ball made much noise. (*Iron* modifies the noun *ball* and is therefore an adjective.)

4. I shall *iron* the clothes. (What does *iron* express? What part of speech is it?)

5. *Iron* was bought for the building. (How is *iron* used in this sentence? What part of speech is it?)

6. Mary fell *down*. (*Down* modifies the verb *fell* by telling where and is therefore an adverb.)

7. She ran *down* the road. (*Down* connects the object *road* to the verb *ran* and is therefore a preposition.)

a. In the following sentences tell the part of speech of each italicized word:

1. The *man* was loading *iron* on the *truck*.

2. Mowgli was the *man* child of Kipling's "Jungle Books."

3. He will neither *man* the boat himself nor let any one else do it.

4. Do you know who was called the *man* with the *iron* hand?

5. I shall *iron* the clothes tomorrow when I have more time.

6. The cinder path ran *around* the house toward the barn.

7. He travels *around* from town to town.

8. Will you go with me when I *salt* the cattle?

9. *Salt* is recovered from *salt* water by means of evaporation.

b. Write sentences using these words as different parts of speech: *play*, *saw*, *rain*, *notice*, *round*, *cross*,

down, well, shoe, shed, light, by, race, watch, rose, blow, ring, spring, many.

c. The child's composition following is given to furnish practice in finding the parts of speech. Test yourself by reading carefully and deciding upon the *use* before you name the part of speech of every word.

HELPING TO PAINT

Yesterday Billy was lost. We searched everywhere through the house and barn. We called with all our might, but we could not find him. Finally Mother rushed down one block and I ran as quickly in the opposite direction. At the far end of the second block I saw a very familiar little figure. It was Billy, standing at the top of a painter's ladder. Somehow he had uncovered a paint can and was gleefully brushing black paint on the shiny white side of a house.

82. Correct Usage

a. Answer the following questions, first by using one of the following pronouns, then with a complete sentence: *he, him, she, her, I, me.*

1. Who will be here to help at five o'clock?
2. To whom shall I give the candy?
3. Who wishes a piece of crayon?
4. Of which actor is this a photograph?
5. Which boy did he choose?
6. Who was it that he saw?
7. Who received the greatest number of votes?
8. For whom did he answer?
9. To whom will he give the prize?
10. Who was it that answered correctly?

b. Answer the same questions by using two pronouns; by using a noun and a pronoun.

c. Read these sentences several times. Do they sound correct to you?

1. It looked *as if* it would rain. (not *looked like*)
2. I cannot go *unless* I have a new dress. (not *without*)
3. The victrola sounds *as if* it needed winding. (not *like*)
4. He is *not so* heavy *as* I am. (*so* is used with *not*)
5. He is *as* heavy *as* I am.
6. He writes *like* me. (*like* is a preposition)
7. He writes *as* I do. (*as* is a conjunction)
8. She looks *like* me.
9. She works *as* fast *as* I do.
10. She does not work *so* fast *as* I do.
11. It tastes *as if* it were too ripe.
12. She dresses *like* me.
13. I wish I could draw *as* well *as* Tom does.
14. I can*not* draw *so* well as Tom does.

d. Read these sentences carefully. Decide which verbs, if any, you use incorrectly, then write sentences in your notebook, using the verbs correctly.

1. *Have* you *written* your father about the accident? I *have written* a number of times. I *wrote* yesterday and the day before.

2. Did they swing the banner high? Yes, they *swung* it very high. They *swung* it from the highest point.

3. *Have* you *thrown* away the newspaper? Mother *has thrown* away part of it. I *threw* the remainder of it on the floor.

4. *Ought* he to *have gone?* He *ought* not to *have gone.* He *ought* to have stayed here.

5. *Have* you ever *sat* quietly through the grammar lesson? No, but I *have sat* quietly through the science lesson. I *sat* quietly yesterday when you *sang* for us.

6. *Have* you *set* down the figures? I *have set* some of them down. I have *set* down the easiest ones.

e. Fill the blanks in the following sentences:

1. The monkey——from the highest branch when I ——the stone at him.

2. The tramp has——on the park bench all day. I ——the lunch beside him and——away.

3. She has——many articles for the magazines. I ——a story, but it was not accepted.

4. You should not have——the ruler. It——that window.

5. You——not do it. Mary——not do it. I—— not do it. It is a thing nobody——to do.

6. Have you——the table for mother? No, but I have——out all the dishes where Grace can reach them.

f. Learn to pronounce these words and to use them in sentences:

diamond	government	vegetables	introduce
eastern	machinery	grocery	cemetery
envelope	subtraction	hollow	parade
forehead	umbrella	history	oyster

CHAPTER VIII

SIMPLE, COMPOUND, AND COMPLEX SENTENCES

In this division of the book you will learn something more about the sentence as a whole. You have already learned to classify sentences according to their use into declarative, imperative, interrogative, and exclamatory, and to use them in giving variety to your oral and written work. You are now to learn another way of classifying sentences—that is, by the way they are put together. We speak of this as classifying sentences according to form. You will need to use these different kinds of sentences in order to give variety and force to your language. You will also have more practice in speaking and in writing and in applying your knowledge of grammar.

83. The Simple and the Compound Sentence

You are already quite familiar with the fact that a sentence may consist of one simple subject and one simple predicate. Find the subject and the predicate in each of the following sentences:

1. Boys eat.
2. Boys and girls eat.
3. Boys eat and drink.
4. Boys and girls eat and drink.

In sentence 1, the subject and the predicate are easily found. In sentence 2, two words joined by *and* together make the compound subject for the simple predicate *eat*. What are these two words? In sentence 3, two predicates joined by *and* together make the compound predicate for the simple subject *boys*. What are these two predicates? It is but one step farther to the fourth sentence, in which two simple subjects joined by *and* together make the compound subject for two simple predicates joined by *and*. Name these two subjects. Name the predicates.

This illustration will show you how a simple sentence may be constructed:

A SIMPLE SENTENCE

Subject	Predicate
Boys	eat
Boys and girls	eat
Boys	eat and drink
Boys and girls	eat and drink

Compare these two sentences with regard to the parts connected by *and*. In which do you find two statements that might be separate and independent sentences?

1. Boys *and* girls eat.
2. The rain came *and* we ran into the house.

You will not at this time hesitate to say that the first sentence is a simple sentence with a compound subject. The second sentence is made up of two

parts, each of which might easily be an independent sentence written in this way:

3. The rain came.
4. We ran into the house.

When we join these two sentences, we have one sentence which we call a **compound sentence.** The essential point to remember about a compound sentence is that the parts joined are of *equal rank* or *importance* in the sentence, just as two predicates are of equal rank, or two subjects, or two modifiers. You are quite accustomed to thinking of two subjects joined by *and* as a compound subject. In the same way think of two sentences joined by *and* as a compound sentence.

a. Find the two parts of which each of the following compound sentences is composed. Does every part by itself make a simple sentence? Is one part of the same importance to the thought as the other?

1. William paused and I threw open the shutters.
2. Bring me the map and I will point to the place.
3. Everyone escaped and no one was hurt.
4. The pygmies were small and there were many of them.
5. People were very scarce in those days and bears were very plentiful.

Any part of a sentence containing a subject and a predicate is a **clause.** A simple sentence contains but one clause. A compound sentence consists of two or more clauses of *equal* importance connected by a conjunction. The common conjunctions which connect the clauses of a compound sentence are *and, but, or.*

b. Find the clauses in the sentences below and name the conjunctions that connect them:

6. The sun is hot but it is cool here.
7. The boy is lost or he has stayed over night.
8. The door opened and the giant entered.
9. She told her story, for it was a true one.

Look once more at the clauses in sentences 6, 7, 8, and 9. Every one is a complete sentence by itself. One is as important as the other in the thought of the sentence. Such clauses are called **independent clauses** and may be joined together to make longer sentences. A long sentence now and then adds variety to your composition, making it more pleasing.

c. Here are several pairs of independent clauses expressing thoughts that belong together. They may be joined to form compound sentences. Rewrite these sentences, making them compound by joining the clauses with suitable conjunctions, which you will find elsewhere in this lesson. Unless the parts of a compound sentence are very short, use a comma before *and*, *but*, *or*, or *nor*.

1. The thunder roared.
   The lightning flashed.
2. He wanted to go.
   It was raining.
3. It was the first warm day of spring.
   The boys wanted to go in swimming.
4. The signal was given.
   The train started.

5. He cannot come.
   I will go in his place.
6. I saw him.
   He did not see me.
7. I shall walk.
   Tom will go on the car.
8. The sound of a gun was heard.
   A long shout came from the shore.
9. The wind was not blowing.
   The ocean was very rough.

d. A very common error that often mars both your written and oral work is made when you use the conjunction *and*, to connect thoughts that do not belong together. Here are several sentences taken from children's compositions. Thoughts that do not belong together have been connected by *and*. Make of them either one or two good sentences. Be certain that each sentence expresses a complete thought.

1. Mary Brown is class president, and she wrote the best composition.
2. It was a pleasant sunny day, and we were hungry.
3. His clothes are always well brushed, and he always speaks correctly.
4. At last Mother came home, and dinner was ready.
5. My foolish adventure taught me a lesson, and Father will give me another pair of skates.

e. Take from your folders several compositions and read them through to see if you have been guilty of this error. Correct as many as you have time for.

f. Prepare a short talk for your class on one of the following subjects or on one that you will choose for yourself. Plan your work to avoid joining sentences by *and* that do not belong together.

How We Had to Hurry
Overturning a Glass of Water
Watching the Maypole Dance
A Thrill at the Circus
Caught in a Shower
Earning the Last Ten Cents
Too Late for the First Picture Show
Climbing a Hill to See the Sunset

While you are telling your story, your classmates will listen carefully for the *and*-fault. Try to be one of those who do not make it.

84. The Complex Sentence

Study these sentences, noting the number of clauses in each sentence:

1. The boy worked the example yesterday.
2. The boy worked the example yesterday, but he did not have the correct answer.
3. The boy worked the example yesterday when he knew the correct answer.

The first sentence has one clause. How do you classify it according to form? The second sentence contains two clauses, both closely related in thought and of equal importance in the sentence. How do you classify it? Read the third sentence again: *The boy worked the example when he knew the correct*

answer. This sentence has one clause complete in itself: *The boy worked the example.* This clause is the most important one in the sentence and is an independent clause. The second part of the sentence, *when he knew the answer*, is a clause also. Why? But it cannot stand alone as a sentence any more than a single word or a phrase telling when. Since it modifies the verb *worked*, we say that it depends for its meaning on the independent clause. It is called a **dependent clause,** or frequently a **subordinate clause.** A sentence that contains an independent clause and a dependent clause is a **complex sentence.** The essential point in a complex sentence is that the clauses joined are *not* of equal rank or importance.

4. That *smiling* girl is my sister.
5. That girl *with a smile* is my sister.
6. That girl *who smiles* is my sister.

Read sentences 4, 5, and 6. In each one of these sentences the noun *girl* is modified. In sentence 4, the modifier is a word. What part of speech is it? In the fifth sentence, the modifier is a phrase. What kind of phrase is it? In the sixth sentence, the noun *girl* is modified by the clause *who smiles*. Because the clause modifies a noun it is an adjective clause. For the same reason it is a dependent clause.

Read these sentences:

7. Stand *here.*
8. Stand *on this place.*
9. Stand *where you are.*

In each of these sentences the verb *stand* is modified. In sentence 7, the modifier is a word. What part of speech is *here?* In sentence 8, the modifier is a phrase. What part of speech is the first word in the phrase? Since this phrase modifies a verb, it is an adverb phrase. In sentence 9, the verb *stand* is modified by a clause, *where you are.* Prove that it is a clause. Since it modifies a verb, what kind of clause is it?

a. Point out the clauses in the following sentences. Prove that each is a clause. Name the independent clause; the dependent clause. Wherever possible, change the dependent clause to an independent clause and the independent to a dependent clause; as: *We started after the race began; After we started, the race began.* Does it *change* the meaning?

I

1. We started after the race began.
2. The lady who called is my aunt.
3. She ran away when the whistle blew.
4. The wind blew and the rain came.
5. She spoke to my sister who was near.
6. Mary lost her ring, but I found it.
7. She learns her lessons well when she tries.
8. John and Harry are playing checkers.

II

1. The air became chilly when the sun set.
2. When the rain began to fall, we left for home. (Inverted order.)

3. The little child that was lost is in the police station.

4. Ned caught the fish that Tom lost.

5. The day is pleasant and we shall go boating.

6. Their father planted the trees, but the children watered them.

7. The chair which was too small was returned.

8. When I go to bed early, I am ready to get up early.

III

1. The pupils were studying their lessons when the teacher entered the room.

2. Just then the whistle that had alarmed my mother was clearly audible through the night.

3. The officers whom we met returned with us.

4. When he had satisfied his hunger, he amused himself with throwing about the stoves.

5. He was still on his knees when a genie appeared before him.

6. When they chanced to meet the wizard, they muttered a charm.

7. As he spoke these words, a low sound filled the room.

b. For the sake of variety and clearness adverbial clauses are often placed at the beginning of the sentence. Prove that this is true by reading aloud and listening to others read sentences from "The Sailing Trip" on page 62. To get the proper effect, read the paragraph with the clause at the beginning of the sentence. Read it again with the clause at the close. Observe the punctuation of an adverbial clause at the beginning of a sentence. A very long

adverbial phrase introducing a sentence is followed, also, by a comma.

c. Repeat this exercise with some of your own compositions.

A clause is a part of a sentence containing a subject and a predicate.

A simple sentence is a sentence consisting of but one subject and one predicate, either of which may be compound.

A compound sentence is a sentence consisting of two or more independent clauses.

A complex sentence is a sentence consisting of an independent clause and one or more subordinate clauses.

85. Uses of Clauses

You have already learned several things about the use of dependent, or subordinate, clauses. You will now review subordinate clauses as adjective and adverbial modifiers, and learn about noun clauses.

1. The boy goes where his father directs him.
2. Our work will end when the sun sets.

In sentence 1, *where his father directs him* is a subordinate clause used to modify the verb *goes* by telling where. It is here used as an adverb and is therefore an adverb clause. In sentence 2, the subordinate clause *when the sun sets* modifies the verb *will end* by showing when and is therefore an adverb clause of time.

Select the subordinate clauses in the following sentences:

3. The man who labors faithfully will be rewarded.
4. People who live in glass houses should not throw stones.

In sentence 3, the subordinate clause *who labors faithfully* is used like an adjective, modifying the noun *man*, and is therefore an adjective clause.

What is the subordinate clause in sentence 4? Why is it an adjective clause?

Find the subordinate clauses in these sentences:

5. What he asked for is here.
6. I think it will rain soon.

It is clear from these sentences that a clause may be used as the subject or object just as a word is used. A clause used in a place where a noun or pronoun is commonly used is a **noun clause.** A noun clause is often spoken of as a **substantive clause.**

A sentence containing an adjective clause, an adverbial clause, or a noun clause is a complex sentence. When the noun clause is the object, the connective is often omitted.

Sometimes part of the subordinate clause is omitted.

7. I think it is mine.
8. He runs faster than I (*run*).
9. It rained more today than yesterday (*it rained yesterday*).

a. In the following sentences name the subordinate clauses and tell how they are used:

I

1. The boy said that his father was away.
2. The child wore a dress which was trimmed with blue ribbon.
3. When the whistle blew, the boys all ran.
4. Study while you have the opportunity.
5. That the world is round is an accepted fact.
6. The sky, which had been clear, now became cloudy.
7. There is nothing which is too hard for him.
8. The man asked who I was.
9. She brought the roses which she had picked.

II

1. That faith which overcomes all things was in his heart.
2. She could leave these level fields whenever she wished.
3. She wrote some of the purest poetry that ever came from the heart of a woman.
4. That the earth is round is a well-known fact.
5. John said, "I will go tomorrow."
6. His eyes at this moment fell upon the scrap of parchment, which was near.
7. I had charge of two dark lanterns, while Legrand contented himself with the beetle.
8. That it will snow is the prediction for tomorrow.

III

1. The boy stood like a statue until the captain shook his arm.
2. What are the thoughts that are stirring his breast?

3. My heart thrilled as I looked on the towering marble of my country's Capitol.

4. He watched the sun inch by inch as it climbed slowly up the heavens.

5. He believes that the work will be a success.

6. Mahomet found that the mountain would not come to him.

7. The young girl enjoyed the singing and the dancing when the grapes were gathered.

8. When she went forward, the butterfly fluttered about her head and face.

b. Separate the following sentences into their clauses. Tell the kind of clause each is, and the connecting word. If a subordinate clause is not complete, supply the words understood.

1. John is taller than I.
2. New York is larger than Chicago.
3. These oranges are larger than those.
4. I worked harder today than yesterday.
5. Unless you are happy, you will not be an agreeable companion.
6. It is safer here than there.
7. He cannot run so far as his brother.
8. Until he had grown to be a man, he tended sheep.
9. Either he must work or he must starve.

86. Punctuating Complex Sentences

The punctuation of complex sentences is a somewhat more difficult matter than the punctuation of compound sentences, but if you will study carefully the sentences that follow, you will readily understand. The first sentence is introduced by a subordinate

clause. Observe that the comma separates this clause from the rest of the sentence. In the second sentence the subordinate clause is at the end of the sentence and is so closely connected in thought with the first part that the voice can follow right along without a pause. In this case no comma is necessary. The subordinate clause is at the end of the third sentence, also, but this clause is long and not so closely connected as the clause in the sentence above. In this sentence a comma will help the reader, and the pause represented by the comma will help the listener. The fourth sentence shows a use of the comma that is rather hard to acquire. The adjective clause adds an additional idea that might be omitted without destroying the thought. The commas are placed around the clause to show this. Compare the fourth and the fifth sentences. Since the adjective clause in the fifth sentence points out which boy is intended, it cannot be omitted without destroying the meaning of the sentence. Hence there are no commas.

1. *When they were boys*, they worked all day long gathering stones from the fields. (A complex sentence introduced by a subordinate clause.)

2. She came *when supper was ready*. (A subordinate clause at the end of a sentence. No comma is required. Why?)

3. I cannot play with you after school, *since I must take my piano lesson*. (A subordinate clause at the end of a sentence in which a comma helps the voice in reading and the eye in grasping the thought.)

4. Her clothes, *which were somewhat old fashioned*, were well made. (An adjective clause which adds an idea but which could be omitted without destroying the thought.)

5. This is the boy *who earned the dollar*. (An adjective clause that explains which boy is meant. Since the two clauses are very closely connected in thought, no comma is needed.)

a. Find in your readers examples of subordinate clauses like those just given. Copy them upon the board for the class to punctuate.

b. Take several compositions from your folders and look through them for examples of complex sentences. Revise the punctuation.

87. Combining Thoughts Effectively

If you have learned to stick to the point in telling a story, and to give the details in the right order, you will understand that every thought is related in some way to the one that goes before. Even though this is true, the composition may not read smoothly or the story may not be effective. The difficulty often lies with the combination of the thoughts into sentences. Some children are able to combine their thoughts effectively without knowing how they do it, but most of us must apply our knowledge of simple, complex, and compound sentences in order to do it at all well.

a. Read again the first story in Lesson 3, "The Errand I Didn't Do." The writer stuck to the point, the thoughts followed one another in the right order, but the sentences were not effectively

joined. The writer used the only method he knew, that of joining simple sentences with *and* and *and so*. This is the *and*-fault children so often make in writing and speaking, and places the user among those who have not yet made a beginning in learning to speak well.

Observe the following sentence: *The whole party saluted when the captain dipped the flag.* The two thoughts are not of the same importance. The more important thought is: *The whole party saluted.* Since it is the more important thought, it is made the principal clause. The clause *when the captain dipped the flag* tells *when* and is clearly a less important thought, hence it is made the subordinate clause.

Study carefully the sentences that follow. In each sentence one thought is more important than the other, and hence forms the principal clause. The less important thought is made the subordinate clause.

1. Dinner will be ready when you come. (*Dinner will be ready* is the important thought and is the principal clause.)

2. Since you gathered the flowers, you may have them. (*You may have them* is the important thought. Is it the principal clause?)

3. My favorite hero is Robert Fulton, who invented the steamboat. (*My favorite hero is Robert Fulton* is the more important thought. Is it the principal clause? *Who invented the steamboat* is an added thought about Robert Fulton, hence it is not so important in thought and is the subordinate clause.)

b. Join the following simple sentences into complex sentences by deciding upon the important thought and making it the principal clause. Be careful about the punctuation.

1. The tire burst. I reached home.
2. All the children listen. Martha talks.
3. The night was warm. I managed to sleep a little.
4. The plants are strong. They had good care.
5. I reached the foot of the mountain. I started to climb.
6. I finished eating. I made my first after-dinner speech.
7. I walked as fast as possible. The sky looked stormy.
8. Longfellow was a little boy. He wrote a poem about turnips.
9. Washington is buried at Mount Vernon. He was our first president.
10. Frank plays on our team. He is the best ball player in school.

c. There is another error in combining thoughts that you must guard against. You have learned that the conjunctions *and* and *but* join any words, phrases, or clauses used in the sentence in the same way. Two subjects, or two predicates, or two modifiers may be joined by *and* or *but*. *Two* principal clauses or *two* subordinate clauses may likewise be joined by *and* or *but*, for they are of equal importance or rank in the sentence. The error comes when you join a principal clause with a subordinate clause by *and* or *but*. It is quite correct

to say, "I saw the men *who were captured* and *who were put into prison*," for *and* joins two subordinate clauses. It is incorrect to say, "I saw the captured men and who were put into prison," since you cannot join a principal and a subordinate clause with *and*.

Remember:

1. Connect with *and* two independent clauses that are very closely related in thought.
2. If one thought is more important than the other, make the more important thought the principal clause of a complex sentence. Make the less important thought the subordinate clause.
3. Avoid joining a principal clause and a subordinate clause with *and* or *but*.

BLACKBOARD WORK

d. Since it is easier to see other people's faults than our own, several children will be chosen to write their compositions upon the board for the class to criticize and to improve. Listen while the author reads his composition to you. Does it read smoothly? Lack of smoothness may have come about through the use of simple sentences only. Can you improve this quality in your composition by joining some of the simple sentences into complex sentences? Lack of smoothness may have come about through joining a principal clause with a subordinate clause. Correct this if possible.

You may also try the effect of introducing some of your sentences with a dependent clause. You

may also change the order of the subject and the predicate. Remember that this can be done by the use of *it* or *there* to introduce a sentence.

When you have discussed each sentence and have made the sentences of the composition the best possible through the combined efforts of your class, let some one read the composition aloud in its improved form. Does it read more smoothly than it did?

e. You may now take your own compositions from your folder and rewrite one or more, combining the sentences or separating them as you think best, changing the order of the subject and predicate, or using a subordinate clause to introduce a sentence. Then re-read your composition. Does it sound less monotonous? Does it read more smoothly?

f. Often in answering questions or making explanations very awkward sentences are formed. To the question, "What is an adjective?" the answer given often is: "An adjective *is when* a word modifies a noun." The writer knows that adjectives do not indicate time. What he means to say is, "An adjective is a word that modifies a noun." In the same way an adverb is not *when* a word modifies a verb, but is a *word that* modifies a verb. A trade wind is not *where* a wind blows steadily, but is a *wind that* blows steadily in the torrid zone.

Sometimes children write: "One of the proofs that the earth is round *is when* a ship is coming in from sea," or "One of the causes of the Revolution *was when* the people one night threw the tea overboard in Boston Harbor." You can avoid these

mistakes by beginning in some such way as this: "One of the proofs that the earth is round is as follows: When a ship is coming in from sea," or "One of the causes of the Revolution is as follows."

Another awkward sentence is formed in answering such a question as: "Why do we import rubber from South America?" "The why we import rubber from South America is because rubber trees grow there abundantly." The writer probably knew that *why* is not a noun, but she used it in place of a noun. What she meant to say is: "The reason why we import rubber from South America is that rubber trees grow there abundantly."

You may answer the questions that follow, trying to avoid the errors that have been pointed out. When you have finished, you may read your answers aloud, discussing them from the standpoint of clearness and smoothness.

What is an adverb?
Give one event that led to the war with Spain.
Give one of the proofs that the earth is round.
Name some of the results of the Civil War.
Explain the cause of day and night.
Why do we import raw silk from Japan?

g. You may write upon the blackboard a question that can be answered from a knowledge of a recent history or a geography lesson. Then exchange places and answer the question that has been written for you. Try to catch some one upon one of the difficulties found in the exercise above, but do not use the same questions.

88. Applied Grammar

a. Notice that the writer of this paragraph did not know that he could emphasize some thoughts by placing them in the independent part of a complex sentence. He joined them all into three long compound sentences, using *and* as the only connective. Rewrite the paragraph. How will you know when to make a complex sentence? a compound sentence? a simple sentence?

A Lucky Boy

I was playing with the boys one afternoon in the gymnasium and I dropped down to rest a minute on a mattress and I fell asleep and I woke up and found myself in a deserted room and the boys had forgotten me and had gone home. I rushed to the door and it was locked and I darted to the windows and they were too high for me to reach and I began to think I would have to spend the night in that gloomy place and I became very much frightened. I was sure the building was empty and I kicked and banged frantically at the door and it suddenly flew open and there was the janitor making his final round and he heard the commotion and wasn't I a lucky boy.

b. The paragraph above will be rewritten in many ways, for what seems important to one student may not seem so important to another. Listen to the reading of the paragraph as constructed by others, sentence by sentence. Which paragraph makes the clearest picture? Which one shows best how the boy felt?

c. Frequently children go to the other extreme and make their compositions too choppy by using only short simple sentences. Can you improve this composition by combining some of the sentences into complex and some into compound sentences? Try the effect of combining the sentences in different ways. Decide upon the best one to read to the class.

HELPING MOTHER

Marie wanted to help her mother. She began by washing the dishes. She was not very careful. Soon a plate was lying in pieces on the floor. After a while the dishes were finished. Now Marie began to dust. She gave her dusting rag a careless flirt. There was the potted geranium lying on the floor. Marie rushed for the broom. She swept up the dirt. The broom was rather long. Marie was rather short. Suddenly there was a dreadful crash. She had poked the end of the broom through the picture. Marie cried. Marie's mother looked at the damage. She smiled somewhat sadly. She said, "Run and play. I think I do not need any more help today."

d. Tell whether the following groups of words are complete sentences or not. Prove your answer.

1. She sat there in the park.
2. With a smile on her face.
3. They have sent her away.
4. When she came home from school.
5. As soon as the river freezes over.
6. When the birds return from the south.
7. Who likes to draw?
8. I remember him very well.

9. Boys and girls are young citizens.
10. Having climbed to the top.
11. Where the nests are.
12. He began to work hard.

e. Take your compositions from your folder and revise as many of them as time will permit with regard to the *and*-fault. Do you think you could better any of your compositions by combining sentences? by breaking them up into shorter ones? by using a greater variety of words, phrases, or clauses?

f. You may bring to class an interesting story that you have read or heard — a story that you can tell in two or three minutes. When you prepare the story, remember the effect of varying the length and kind of sentences. Try to avoid especially joining unrelated thoughts by *and* or *and so*. When you listen, try to remember to repeat illustrations of especially good complex or compound sentences, or sentences in which the subject is placed last.

89. More Practice in Speaking and Writing

The Legend of the Anemone

Years ago, in the Golden Age when the world was young, there lived a Greek hunter whose name was Adonis. He was tall and straight and handsome. His friends thought it a great pity that he should spend his time in the woods, with only his dogs for company. Away he would go, day after day, with his arrows at his back and his spear at his side. His dogs were fierce and would attack any creature.

His horse was as brave as he. His friends begged him to wait till he was older and stronger before he went into the deep forests, but he never waited. He had killed bears, wolves, and lions. Why should he wait?

But the wild hog is fiercer than the tiger. One spring morning while in the forest, Adonis wounded two of these animals. Leaving his dogs to worry one while he killed the other, he got off his horse, and, running, threw his spear at the hog. Its thick hide was tough and the spear fell to the ground. The hunter drew out an arrow, but before he could place it in the bow, the ugly beast had caught him with its horrid tusks. Adonis tore away and, bleeding at every step, bounded down a hillside toward a brook to bathe his wounds. But the savage beast reached the water as soon as he.

A flock of white swans that had been drinking from the brook rose on their strong wings and, flying straight to Venus, their mistress, told the story. Back they brought her in her silver chariot, sailing so steadily that, from the silver cup of nectar she brought with her, not a drop was spilled.

"Adonis! Adonis!" cried Venus.

But there was nothing except drops of blood on the grass to tell her where Adonis had been. It was all that was left of the handsome hunter.

Venus sprinkled some of the nectar on these drops, and in an hour tiny flower buds showed their heads. Then she drove sadly home. Soft winds blew the tiny buds open, and at night blew them away. So people called them wind-flowers, or anemones, and they believe that the pink and purple which colored

them came from the heart of Adonis.—From *Classic Myths*, by Mary Catherine Judd.

a. There are some words and expressions in this story that are especially appropriate because they help to make a clear word picture. Find them. Find the following expressions and use them correctly: *as brave as he; off his horse; as soon as he; there was nothing.*

Fierce and *horrid*, words often overworked in conversation, are correctly used in this story. Find and learn to use them.

b. Find illustrations of the following: adverbial clauses introducing a sentence; adverbs introducing a sentence; compound sentences; complex sentences. Do they add force or clearness or variety or all three?

c. Prepare an outline by naming a topic for each paragraph. Prepare to talk on any paragraph for which you may be called.

d. There are many legends connected with almost every part of our country, especially with those parts in which Indians have lived. Inquire of your parents or older members of the community and bring to class for the entertainment of your classmates any that you may find. Review Lesson 35, page 95, for points to remember in telling the story.

e. There are many legends in literature. Some of these are the legend of Sleepy Hollow by Washington Irving; the legend of the Arabian Nights; of Reynard the Fox, and others. You may find one

in your reader. Perhaps you will be able to read some of these and talk about them in class.

OPPORTUNITY WORK

If you are fond of composition and have done very good work, you may try to write an original legend. Your classmates will be most interested in your success. Certain children's magazines often publish these stories if they are told particularly well and in a way no one else has thought of.

BOOKS BOYS AND GIRLS LIKE TO READ

Dumas, Alexander. *The Three Musketeers.*
Franck, Harry A. *Working My Way around the World.*
Mace, William H. *Lincoln: The Man of the People.*
Maclean, J. Kennedy. *Heroes of the Farthest North and Farthest South.*
Rinehart, Mary Roberts. *Long Live the King.*
Stevenson, Robert Louis. *Kidnapped.*
Terhune, Albert P. *Lad: A Dog.*
Twain, Mark. *Tom Sawyer.*
Webster, Jean. *Daddy Long Legs.*
Dear Enemy.
Wiggin, Kate Douglas. *The Romance of a Christmas Card.*
Wilkins, Mary E. *The Pot of Gold.*

CHAPTER IX

GENERAL REVIEW

90. How to Analyze a Sentence

You have been giving much attention to talking and writing in complete sentences. The ability to analyze a sentence will help you in deciding whether a sentence is or is not complete, and how it is classified according to form.

Think about the sentence in this way: *Sometimes the crane would catch a little pigmy in its beak. Would catch* tells what is done and is therefore the simple predicate. *Who would catch? Crane.* Therefore *crane* is the simple subject. Ask the question: *Crane would catch what? Pigmy* is the answer and therefore the object.

After you have discovered the subject, predicate, and object, the next step is to find the modifiers of each. *The* modifies the noun *crane* and is therefore an adjective. *Sometimes* modifies the verb *would catch* by telling when and is therefore an adverb. *A* and *little* modify *pigmy* and are therefore adjectives. *In its beak* is made up of the preposition *in* and its object *beak* and is therefore a prepositional phrase. It modifies the verb *would catch* and is therefore an adverbial phrase.

This group of words is composed of a simple subject, predicate, and object, which completely

express a thought. Therefore it is a complete sentence. The sentence contains but one subject and predicate. Therefore it is a simple sentence.

Here is a somewhat different sentence: *The little fellow would fight, but in the end he always disappeared down the crane's throat.* How should you think about it? Find first the predicate just as you did before. *Would fight* tells what is done and is therefore the predicate. Find the subject. Is there an object? Find the modifiers of the subject. What part of speech are they?

Read the last part of the sentence. *Disappeared* tells what is done and is therefore the predicate. Find the subject. Is there an object? *Disappeared* has three modifiers, a word and two phrases. What part of speech do they modify? Then how are they used? Both of these groups of words contain subjects and predicates, therefore they must be clauses. These clauses are independent, so the sentence must be compound. What is the joining word? What part of speech is it?

We shall proceed in the same way with this sentence: *When the grain ripened, the pygmies cut it down with an ax.* The first word that tells what is done is *ripened.* It is therefore the predicate. Find the subject. Find its modifier. The verb *ripened* is modified by the adverb *when*, but the group of words does not make a complete thought. It must be a dependent clause. Proceed by finding the predicate, subject, and object in the next clause, then the modifiers of each. This clause makes a

complete thought by itself and is therefore an independent clause. The sentence consists of an independent and a dependent clause and is therefore a complex sentence.

The following outline will assist you in the analysis of a sentence:

1. Read the sentence through thoughtfully.
2. Classify it according to use.
3. Read the sentence again, finding the predicate, subject, and object, if any. If there is but one predicate, subject, and object, the sentence must be simple.
4. Name the modifiers of every word, and tell the part of speech.
5. If there are two or more predicates each with its own subject, the sentence must be either complex or compound. Decide whether the clauses are dependent or independent. If they are independent, then the sentence is compound. If one clause is dependent, the sentence is complex.
6. Find the modifiers of the subject, predicate, and object in each clause.
7. Name the conjunctions and tell what they connect.

a. Analyze the following sentences. Do not try at first to remember the order of analysis, but keep the outline before you.

I

1. They took their baseballs away.
2. The children played until they were tired.
3. I will go or you will stay.
4. How well the children sing!
5. Who told you that story?

6. The wind blew hard and the light went out.
7. The lady who is talking is my aunt.
8. He huffed and he puffed.
9. You may go when Fred comes.
10. John has split and piled the wood.

II

1. The brindled cow, which has led us here, will supply us with milk.
2. Immediately a train of serving men entered.
3. Who will be your partner?
4. For each one of those six pomegranate seeds, you must spend one month of every year in King Pluto's palace.
5. The leaves which fell yesterday cover the ground today.
6. On the evening of October 11 Columbus saw a light in the distance.
7. Mary could not win the race, but she ran very fast.
8. During the day the snow fell constantly.
9. What a cool breeze came in through the window!

III

1. Alexander Hamilton, who was the first secretary of the treasury, was a very brilliant man.
2. How many times this afternoon has the baby fallen down?
3. The children went to the woods, but it was too early for them to find any flowers.
4. What a great soldier was Napoleon!
5. Beyond the hills lies a beautiful country where I would be.
6. There was not a man there who would risk his life on such a rough sea.

7. Why does John's father refuse to let him go?

8. Mary's father took them all to the circus and then he took them out riding.

9. How great was his downfall!

10. With many sighs and with a long farewell, the mother parted from her child.

91. How Much Do You Know about Grammar?

You have now come to the close of a year's work. What can you do that you couldn't do at the beginning of the year? What can you do now in a better way than you did before? How many facts of grammar can you use in testing the correctness of your speech? in making your sentences complete? in adding variety to your speaking or writing? Can you make an outline by telling the topic of the paragraphs? Can you stand and talk to the class, observing the points you have learned in earlier grades and in this grade? Prove your answer by working the following exercises without help from your classmates or your book.

a. Fill the blanks in the following sentences:

1. A word used in a sentence to name something is a ——.

2. A word used instead of a noun is a——.

3. A word that expresses action, being, or condition is a——.

4. A word that modifies a noun or pronoun is an——.

5. A word that modifies a verb, adjective, or other adverb is an——.

6. A word used with a noun or pronoun to show its relation to some other word in the sentence is a——.

7. A word that joins words, phrases, or clauses is a——.

8. A word used in expressing strong feeling is an ——.

9. A noun used to name all of a certain kind or class is a——.

10. A noun used to name a particular person or thing is a——.

11. A verb consisting of more than one part is a ——.

12. The subject with its modifiers is the ——.

13. The predicate and object or predicate noun, pronoun, or adjective with their modifiers is the ——.

14. The word of the subject that takes the principal part in naming the doer is the ——.

15. The word of the predicate that takes the principal part in telling what is done is the ——.

16. A sentence consisting of but one subject and predicate is a——.

17. Any part of a sentence consisting of a subject and predicate is a——.

18. A sentence consisting of two independent clauses is a——.

19. A sentence consisting of an independent clause and one or more dependent clauses is a ——.

20. A clause that modifies a verb is an——.

21. A clause that modifies a noun or pronoun is an ——.

22. A clause that is used where a noun can be used is a——.

b. Copy the sentences on page 262 and name the part of speech of each word by placing over it one of the following letters:

noun—n.	adverb—adv.
pronoun—p.	preposition—prep.
verb—v.	interjection—i.
adjective—adj.	conjunction—c.

1. Alas! the old raft moved farther and farther away from him.

2. A large army of red ants waged war against a larger army of black ants.

3. With one or two shrill calls to his companion, he quickly took the lead into the forbidden meadow.

c. Name the clauses and tell their use in these sentences:

1. The order that all must register was obeyed.
2. "Take the guns," Nolan said.
3. She did not know when she was going.

d. Analyze the following sentences:

1. This is the house that Jack built.
2. The rains descended and the floods came.
3. Did he follow the first pirate into the cave?
4. How smoothly that boat glides over the water!

e. The following paragraph was written by a famous author. Some of you will be skillful enough to name the parts of speech, the adjective and the adverbial modifiers, both words and phrases, the verb phrases, compound subjects and predicates, and examples of transposed order. Try it. Do not attempt to come to a decision upon unfamiliar forms that have not been explained to you. This is for practice on facts you already know.

> By this time it was getting dark and snowing pretty heavily; and as Scrooge and the Spirit went along the street, the brightness of the roaring fires in kitchens, parlors and all sorts of rooms was wonderful. Here the flickering of the blaze showed

preparations for a cozy dinner, with hot plates baking through and through before the fire, and deep red curtains ready to be drawn to shut out cold and darkness. There all the children of the houses were running out into the snow to meet their married sisters, brothers, cousins, uncles, aunts, and to be the first to greet them. Here again were shadows on the window blind of guests assembling; and there a group of handsome girls, all hooded and fur-booted, and all chattering at once, tripped lightly off to some neighbor's house; where woe upon the single man who saw them enter — artful witches! well they knew it — in a glow.

f. Recall by turning to page 34 that the complete subject is composed of the subject and its modifiers. Of what is the complete predicate composed? Phrases that modify the subject form part of the complete subject; phrases that modify the predicate or object are part of the complete predicate.

Enlarge the following simple subjects and predicates by adding adjective and adverbial word modifiers; adjective phrase modifiers; adverbial phrase modifiers.

1. Bees make honey.
2. Janitors sweep buildings.
3. Children write letters.
4. Dogs chase cats.
5. Fish swim.
6. People lock doors.
7. Artists paint pictures.

g. Find the complete subject and predicate of every sentence in the following story:

HARRY'S FRIGHT

Harry lay all tucked away in a big old-fashioned bed at his grandmother's in the country. Inside, it was strange and dark. Outside, the wind blew in a very dreary fashion around the big house. Harry wished that it would stop. Suddenly there was a little tap-tap at the window. His heart stood still. Again came the tap through all the noise of the storm. Too frightened even to call for his grandmother, Harry drew the bedclothes over his head. The next morning at breakfast, Grandmother said, "My! how the wind blew the branches of the old plum tree against the house. I must have it cut down. It kept me awake all night. Did you hear it, Harry?"

h. Find a noun that is a subject; object of a verb; object of a preposition. Can you find a predicate noun or adjective?

i. Find four verb phrases. Find one complete verb.

j. Find a prepositional phrase that modifies a noun. Is it well placed? Find a prepositional phrase that modifies a verb? What do you call such a phrase? Is it so placed that the sentence is clear?

k. Find examples of transposed order. Does this order add anything to the story? If so, what? (See Lesson 11, page 26, and Lesson 16, page 39.)

l. Find two nouns in the singular. Write the plural and give the rule. Find two nouns in the plural. What rule was followed in writing this number?

m. Find three pronouns that are subjects. Write the object form of these three pronouns.

92. How Much Have You Improved in Correct English?

a. Explain why the following words in italics are correct. Remember to make your explanation clear by telling all the facts and telling them in order.

1. I enjoy *these* pictures.
2. She sent John and *me*.
3. Mother crossed the river with Tom and *him*.
4. This is *I*.
5. This candy tastes *good*.
6. Did I do *well* in my test?
7. Grace and *I* will go.

b. Fill the blanks in the following sentences:

1. Mother is——in the hammock when I——my book.
2. ——and——stayed at home. (pronouns)
3. It must have been——. (pronoun)
4. ——you invited?
5. I found the place——.
6. Will you divide the candy——the two.
7. He writes——I do.

c. Take out your notebook and with the help of your class and teacher answer this question: How many of your incorrect expressions do you now use correctly?

93. How Well Can You Punctuate and Capitalize?

a. Copy the following, capitalizing and punctuating it correctly:

its only the red king snoring said tweedledee come and look at him the brothers cried and they each took one of alices hands and led her up to where the king was sleeping isnt he a lovely sight said tweedledum alice couldnt say honestly that he was he had a tall red night-cap with a tassel and he was lying crumpled up into a sort of untidy heap and snoring loud im afraid hell catch cold with lying on the damp grass said alice who was a very thoughtful little girl

b. Divide this account into paragraphs by finding the topic of each paragraph. Provide the capital for the beginning of each sentence and the correct closing mark.

when George Washington was a boy he led all his companions in outdoor sports no other boy could throw as far as he could once he threw a stone from the valley below to the top of the famous Natural Bridge, a distance of over two hundred feet on another occasion, he climbed up the side of this precipice and carved his initials at a point which no other climber had been able to reach not one of his comrades could beat him running or jumping he was a sure horseman and not afraid to break in any colt no matter how wild and spirited Washington early displayed his bravery and endurance when he was only twenty-one he was sent by the governor of Virginia with a message to the French commander taking only a small party,

Washington made his way with great difficulty through the unbroken wilderness until he reached the French commander near the place where Pittsburgh now stands his return was even more difficult the weather was severe, with much sleet and snow they were attacked by Indians and finally obliged to abandon their horses and continue on foot but Washington succeeded in delivering the message where others had failed one of Washington's chief characteristics was honesty it is said that the tobacco and the wheat shipped from Mount Vernon were always in good condition and never underweight when it arrived on the wharves in the West Indies or in London the king's officials soon learned that they did not need to inspect any shipment which bore the name, "George Washington, Mount Vernon"

94. How Much Have You Improved in Speaking?

a. Show your ability to put to use all the knowledge and practice you have acquired during the year by preparing to talk to the class on an early experience. Try to think of an experience that happened before you were old enough to go to school. You should observe the following points:

Stand erect and look at the audience.
Make interesting beginning sentences.
Talk in complete sentences.
Omit *and, why, but* between sentences.
Make your sentences clear.
Tell your facts in order.
Make your audience feel as you do about the experience.
Stop promptly with a fitting ending.

95. How Much Have You Improved in Written Composition?

a. Show your ability to write a composition by writing the same paragraph that you gave in oral work. Revise your composition, copy it, and hand in both papers to your teacher. Observe these points:

Make a telling title and write it correctly.
Observe paragraph and sentence margins.
Observe the rules for punctuation and capitalization.
Use variety in the length and kind of sentences.
Arrange your work in paragraphs.
Observe the same points in writing as in speaking.
Make your paper perfect in spelling.
Revise your composition.

EIGHTH GRADE

CHAPTER I

NUMBER AND PERSON IN PRONOUNS, NOUNS, AND VERBS

You are now familiar with the parts of a sentence, with the parts of speech, and with the classification of sentences according to form and use. In the grammar of this chapter you will learn more about the forms of nouns and pronouns, our subject words, and of verbs, our predicate words, that must properly fit to make our sentences correct.

You will proceed with the application of your grammatical knowledge to your speech and writing; you will gain more knowledge of those forms that you habitually use incorrectly and will practice upon them every day. You will gain more ease and correctness in your oral and written composition.

1. My Greatest Hero

a. Nearly every boy and girl has a hero. Who is yours? Is he some one who showed courage on the battlefield? in hunting wild animals? in exploring unknown lands? in sailing upon the sea? Did he build some great building, give money to education or charity, gather together a large fortune? Did he have great strength and win many athletic contests? What qualities make a hero? Is courage one of them? Is taking the blame that belongs

to some one else? Is risking your own life to save another's? List as many characteristics as you know that go toward making a hero. Which do you consider the greatest?

Your problem for this composition is to convince your listeners that the person whom you have chosen as your hero has the qualities that make a great hero. Your composition time for several periods may be required to gain more information about his life and thoughts and deeds. You will wish to consult books and magazines, or talk with friends. When other sources of information fail, your history will often furnish information.

Let your introduction tell who your hero is and the qualities that he possesses that make him a hero. The main part of your report will be made up of some incident that proves him a great hero. Perhaps the following report will help you in preparing yours. What qualities did Captain Paul Jones possess that made him a hero? What heroic thing did he do?

Do not forget the part that correct standing, clear speaking, and looking interestedly at your audience play in making a convincing talk.

CAPTAIN JOHN PAUL JONES

The famous Captain John Paul Jones, one of the great men of the Revolutionary War, is my hero. For the cause of freedom, he sacrificed position and opportunity and fought against his own mother country. His courage and resourcefulness were remarkable even in a time which produced brave and

strong men. With this personal fearlessness were combined a fine honesty and a warm kindliness for his fellow-men.

One of the most memorable events of the Revolutionary War and certainly in the life of John Paul Jones was his great sea-fight with the "Serapis" in 1779. He was at that time in command of the "Bon Homme Richard," a ship which had been fitted up and presented to the Americans by the king of France. The "Serapis" encountered him off the coast of England in a terrific, bloody engagement. Once the British commander thought Jones must surrender, so crippled was his ship, but the great sailor's reply was, "I have not yet begun to fight." When the dreadful battle was over, the "Bon Homme Richard" was sinking, but Captain Jones and his men were on board the conquered "Serapis."

When you have finished giving your report, the class will tell you whether you accomplished what you set out to do. After all the reports have been given, the class will decide which student proved his hero greatest and how he did it. He may have chosen a man who possessed a greater number of heroic qualities. He may have selected a more striking incident. He may have told the incident in a more appealing way by arranging his facts in the best order; by talking in complete sentences; by using a variety of sentences, such as simple, complex, and compound; by using exact verbs and vivid adjectives; by standing well, speaking clearly and impressively. Try to decide, if you can, just

what made the story most convincing. In the future you may be able to profit by this experience.

b. These compositions may be written and bound into a booklet. They will make very interesting reading for a fifth or sixth grade. Page 570 will help you in preparing your composition. Perhaps you will enjoy taking the booklet home by turns.

2. My Favorite Book

a. You may try in this lesson to make so interesting a report of some book you have read and enjoyed that others will want to read it also. There are several ways in which this can be done. You may make a brief outline of the story; you may select the most interesting character and tell some incident in his life; you may tell enough of the story to whet the appetite of the hearers; you may tell in detail some one incident in the story. Which way did the writer of the following report choose? Remember in writing an interesting paragraph to choose one topic and select interesting details; to make an interesting beginning sentence; to use a variety of sentences — some simple, some compound, and some complex; to choose forceful and expressive verbs and adjectives.

My Favorite Book

My favorite book is *Treasure Island*, written by Robert Louis Stevenson. It is a story of search for the buried treasure of a famous pirate. One of the most thrilling events of the story is the escape of Jim Hawkins from the treacherous Israel Hands.

Hands crept upon Hawkins from behind and tried to stab him. Hawkins evaded the blow, and the two played a frightful game of dodge and catch, with death as the penalty. Jim finally sprang up the mast, where he had a second to prime his pistols. Hands, at a temporary disadvantage, used strategy. Assuring Jim that he gave up, he made offers of peace. With the boy thus off his guard, he turned suddenly and, hurling his dirk, pinned Jim to the mast. The unexpected shock discharged Jim's pistols and Hands toppled over dead into the water. Jim had received only a small wound in the shoulder.

After the reports have been given, you may each tell which speaker made you wish to read his book.

b. Perhaps you know some one who is interested in books and who would enjoy hearing about your favorite book. If so, write to him about the book upon which you gave the report. It may be that you know a friend who does not read much and whom you could interest in reading through sending him a letter about the book that has interested you. Write and send the letter.

3. Organizing a Club

Many children have had much pleasure and good training for citizenship by organizing the class and conducting it as a club. You might prepare two-minute talks in which you would tell what you know about clubs. If you are a member of the Boy Scouts, the Girl Scouts, or the Camp Fire Girls, you might talk about the help you have received

from being a club member, or you might talk about the help your parents or friends have received from membership in the Rotary Club, or the Corn Club, or the Parent-Teachers' Association, or any other club in your neighborhood.

If you should decide to form a club, there are many kinds among which you may choose. There are Good Speech Clubs, English Clubs, Story-writing Clubs, Nature-Study Clubs, Flower Clubs, Radio Clubs, Bird Clubs, Junior Red Cross, and many other kinds which you may be able to suggest. To begin with, you might organize an English Club for oral and written composition. You should elect your own officers, president, secretary, and clerks, and write your own constitution. The president should preside at the meetings, the secretary should make a report of the meeting, and the clerks should report on errors of speech, and commendable work. A committee may be appointed to make programs.

The constitution should be very simple. Three articles are enough—one for the name of the club, another for its purpose, and a third for naming the officers and their duties.

You may appoint your teacher temporary chairman until your officers are elected. To do so, one student rises and says, "I move that Miss ———— be made chairman of this meeting." Another says, "I second the motion." Your teacher or a pupil says, "All those in favor of this motion will say, 'Aye,' those opposed, 'No.'" Your teacher will then take the chair.

In order to elect your permanent officers, there are several things you should know. In the first place, you must be recognized by the officer in the chair. You must rise and say, "Madam Chairman," if a woman is presiding, or "Mr. Chairman," if a man is presiding. If the chairman calls your name, you may speak, but not otherwise.

When the chairman says, "I am now ready to hear nominations for the office of president," some one will rise and say, "Mr. Chairman." When his name is called, he will say, "I wish to nominate ——— for president." Several nominations may be made in this way. Then some one may move that the nominations be closed. If some one seconds it, the chairman will put the motion. If it is carried, the club is ready to vote.

If the vote is by ballot, the chairman will appoint two *tellers*, whose duty it is to pass a small piece of paper to each child. After the choice for president is written upon the paper, or ballot, the tellers will collect the ballots and count them. The chairman will announce the result. The secretary and clerks may be elected in the same way. When the officers have been elected, they should begin their duties at once.

These titles will suggest topics for oral talks for club meetings until the program committee is ready:

My Favorite Pastime
My Best Friend
My Greatest Disappointment
My Favorite Game

My Favorite Story
The Funniest Thing I Ever Saw
My Most Embarrassing Moment
The Most Welcome Guest
My Favorite Time of Day
My Favorite Season of the Year

4. Number and Person in Pronouns

You are quite familiar with the word *form* as used in arithmetic in talking about triangles, circles, and squares. In grammar we talk about the form a word has to show number, or person, or time, or many other things that you will learn about later. We mean that the word is changed in some way, by the addition of letters or by the change of letters, sometimes by the use of an entirely different word. You are already familiar with the change *lady* to *ladies* to show whether one or more than one are spoken of; with the change *I* to *me* to show whether it is subject or object; with the change *come* to *comes* to show number. You will now learn about the change in form of pronouns to show **person.**

Before you attempt this new work, you must be quite certain of your ability to select readily the predicate and the subject, to recognize pronouns, nouns, and verbs, and to write the singular and plural form of nouns, pronouns, and verbs.

In Lesson 2, page 274, "My Favorite Book":

a. Find five nouns in the singular; change them to plural.

b. Find the pronouns and state whether they are subject, object, or modifying pronouns.

c. In the first sentence of the paragraph find the simple predicate; the complete predicate; the simple subject; the complete subject.

d. List the verbs in the story. Are their subjects singular or plural?

e. Find the subject in each of the following sentences. Does it tell who is speaking, who is spoken *to*, or who is spoken *of*?

1. I am going.
2. You are a good helper.
3. He is behind the door.

In the first sentence, the pronoun *I* names the person who is speaking; in the second sentence, the pronoun *you* names the person who is spoken to; in the third sentence, the pronoun *he* names the person spoken of. The different forms that pronouns have to show who is speaking is called **person.** Pronouns that name the speaker are said to be of the **first person;** those that name the person spoken to are of the **second person;** those that name the person spoken of are of the **third person.**

f. Arrange the following pronouns in three groups, placing in one group the pronouns of the first person, in the second group those of the second person, and in the third group those of the third person:

I	we	mine	she
me	their	hers	our
you	my	theirs	they
her	them	his	its
us	yours	ours	your
it	he	him	

Pronouns change their form to show person.

You are already familiar with the change in pronouns to show number. Rearrange the list of pronouns once more, placing all the singular pronouns in one group and all the plural pronouns in another. If you can do so, you may arrange them in order of person, writing the plural of each pronoun after it.

Most pronouns change their form to show person and number.

5. The Number and Person of Nouns

You have learned that pronouns change their form to show person and number. Do nouns also have a different form for the singular and plural number? You can easily answer this question without doing any more work, but to prove that you are quite familiar with the singular and plural forms of nouns write the plural of the following:

child	loaf	chimney	key	Henry
fairy	veto	mouse	cupful	Miss Wilson
city	toy	sheep	son-in-law	7

Turn to page 55 and correct your work. If you are perfect, you may finish the remainder of this lesson. If not, review thoroughly Lesson 22, page 55, on number in nouns.

Our next question is: Do nouns change their form to show person? Examine the following sentences. Can you tell whether first person, second person, or third person is indicated in each case?

1. I, Robert, am talking to you.
2. Robert, you are the monitor.
3. Robert went home last night.

In the first sentence, the noun *Robert* is clearly first person, because it names the person speaking. But notice that the pronoun *I* is placed before to tell the person. In the second sentence, the noun *Robert* is second person. We know it is so, not because the word changes its form, but because the pronoun *you* follows to tell the person. In the third sentence, *Robert* names the person spoken of. No pronoun is needed to show the person. Nouns are usually in the third person.

Nouns change their form to show number, but they do not change their form to show person.

Tell the person of the nouns in italics in the sentences that follow:

1. It is I, *Ruth*, who am talking to you.
2. *Fred*, you may collect the books.
3. O *Mary*, I am glad you came!
4. Remember to tell the truth always, my *son*.
5. Drink, pretty *creature*, drink.
6. I, *Harry*, am a pirate captain.

6. The Number and Person of Verbs

Do verbs also change their form to show person and number?

Examine the following sentences:

	Singular	Plural
First person	I run.	We run
Second person	You run.	You run.
Third person	He runs.	They run.

If we should stop here to answer the question, we would say that verbs change their form to show third person singular number. But let us look at other verbs:

	Singular	Plural
First person	I do.	We do.
Second person	You do.	You do.
Third person	He does.	They do.
First person	I have.	We have.
Second person	You have.	You have.
Third person	He has.	They have.
First person	I am.	We are.
Second person	You are.	You are.
Third person	He is.	They are.
First person	I was.	We were.
Second person	You were.	You were.
Third person	He was.	They were.

All the verbs we have examined change their form to show the third person singular number only, *except the last one.* The verb *be* has many forms. *Am*, *is*, and *are* are three of them. Which forms are used only with the first person singular? with the third person singular? with the second person singular and all persons in the plural?

a. Use the following verbs with the subjects given above to see whether they change their forms in any way different from those in the illustration: *sing, ride, run, cry, throw.*

We cannot tell the person and number of many verbs by their form as we can of pronouns, but

because the verb *be* changes its form in all persons, and other verbs change their form in the third person singular number, we must have some rule to follow in choosing the correct form of subjects and predicates to put together in sentences. This is the rule:

Verbs must agree with their subjects in person and number.

b. Tell the person and number of the nouns and verbs in italics in the following sentences. Think about it in this way: *I, Robert, am ready. I* represents the speaker and means one; therefore *I* is first person singular number. *Robert* refers to the same person as *I;* therefore *Robert* is first person singular number. *Am* is first person singular number, to agree with its subject *I.*

1. *I, Mary, am* happy.
2. *John,* you *are* perfect in spelling.
3. He *is* here.
4. O *Mother, come* here!
5. The *bird flies* swiftly.
6. *John does* his work quickly.
7. I *have* a new lesson on the piano.
8. She *has* her winter coat.
9. They *are* with my aunt.
10. He *does* not care for hunting.
11. He *was* not there.
12. You *were* with my sister.
13. We *are* in your singing class.
14. It doesn't *seem* hard.

c. Rewrite the following sentences, changing the plural subjects to singular. What changes must be made in the predicates to make them agree with the subjects?

1. They study their spelling every day.
2. The boys go quickly on all errands.
3. The girls sing many songs sweetly.
4. The fire bells ring often.
5. Those horses trot very fast.
6. Boys, you come to school too early.
7. They do their work well.
8. We have our dinner at six o'clock.

d. From the following list of verbs, copy in one column those that may be used with singular noun subjects; in another column, those that may be used with the pronoun subjects, *he*, *she*, or *it;* in a third column, those that may be used with plural noun or pronoun subjects; in a fourth column, those that may be used with the pronouns *I* and *you* as subjects. Are any two of your lists alike?

sees	sits	ride
come	go	loses
run	fall	climb
does	lies	throws
drinks	know	catch
chooses	flies	freeze

From the list of verbs on the following page choose appropriate predicates for the subjects. Change, if necessary, the form of the predicate to make it agree with the number of the subject.

Predicates		Subjects	
have	has	I	you
see	rides	cat	girl
eat	write	bird	man
drinks	goes	boy	child
play	does	mouse	dog
breaks	sits	window	horse
go	come	he	they

7. Applied Grammar

About 14 per cent of our errors are made in lack of agreement between the subject and the predicate. This fact is accounted for by the changes in form that nouns, pronouns, and verbs undergo to show person and number. Frequently these mistakes arise in sentences in which *somebody*, *anybody*, *nobody*, *either*, or *neither* is the subject. These words are always of the third person singular number. Errors also occur when *one* is the subject modified by *some*, *no*, *each*, *every*, *any*. *One* is also third person singular number. What form of the verb *be* should be used with these subjects? of the verb *have?* of the verb *do?* If you are not certain, refer to page 282.

a. Fill the blanks in the following sentences with the correct form of the words in italics. Explain why the form chosen is correct.

1. Each——a turn in helping mother. (*take*)
2. Every one of the boys——his lunch to school. (*bring*)
3. Nearly everybody——the world is growing better each day. (*believe*)

4. Anybody——that without asking. (*do*)
5. Neither of the boys——every time. (*remember*)
6. Nobody——so hard on a hot day. (*work*)
7. Each of the teams——it will win. (*think*)
8. Any one——an unfortunate child. (*pity*)
9. Many a brave man——no money. (*have*)
10. No one——an ill-tempered boy. (*like*)
11. Each——quickly home after school. (*hurry*)
12. Neither football team——any more practice. (*need*)
13. One of the older members of the literary society ——the speaker. (*introduce*)
14. No one——a tale-bearer. (*like*)
15. ——anybody care what I do? (*do*)
16. Every one——invited to the concert. (*be*)
17. Everyone of the children——the work well. (*do*)
18. Each of my books——on my desk and should not be taken away. (*lie*)
19. Every one of the butterflies——on this kind of weed. (*light*)
20. Either of the young gentleman——the rules of the club. (*know*)

In some sentences mistakes are made in the form of the verb because the correct simple subject is not found. In this sentence, *Only one man among all the prisoners reads good books*, the complete predicate is *reads good books*. *Reads* is the simple predicate. *Who reads? Man.* Therefore *man* (not *prisoners*) is the simple subject.

b. In the following sentences choose the correct simple subjects before deciding which verbs to use. Then copy the sentences correctly. Be ready to prove that your choice is the correct one.

1. The best player among all the boys (*do* or *does*) the best work in school.

2. One of the soldiers (*live* or *lives*) in the barracks across the street from here.

3. The father of my little friends (*offer* or *offers*) houses for sale.

4. One of the ladies (*sing* or *sings*) very charmingly.

5. One of the games (*begin* or *begins*) at three o'clock.

6. One of the products of the country (*feed* or *feeds*) vast numbers of people.

7. The most promising man of all (*lie* or *lies*) ill.

8. Of all the seasons, winter (*bring* or *brings*) the most suffering to the poor.

9. Not one of my sisters (*play* or *plays*) the piano.

10. The mighty rivers of the West (*flow* or *flows*) through broad valleys.

11. One of the good books (*give* or *gives*) pleasure.

12. The wrongs of an individual rarely (*come* or *comes*) to the attention of the public.

c. The subject of each of these sentences is difficult to find because the order has been transposed by the introductory word *there*. This word really has no use in the sentence except to introduce it. Find the subject in each sentence.

1. There is no dew left on the flowers.
2. There was a little girl with me.
3. There are no flowers in the garden.
4. There were clouds in the sky last night.

Did you think *dew* the subject in sentence 1, *girl* the subject in sentence 2, *flowers* the subject in sentence 3, and *clouds* the subject in sentence 4?

If you read the sentences in the natural order, you will have no difficulty.

1. No dew is left on the flowers.
2. A little girl was with me.
3. No flowers are in the garden.
4. Clouds were in the sky last night.

There as an introductory word with no other use in the sentence is an **expletive.** By *use* is meant that it is not subject, predicate, object, or modifier.

d. Read the sentences below after supplying the correct verb. Explain grammatically why you read the sentences as you did.

1. There (*is* or *are*) two prisoners in the fortress.
2. There (*is* or *are*) nobody on third base.
3. There (*is* or *are*) many messenger boys waiting.
4. There (*was* or *were*) three robbers in the cave.
5. There (*was* or *were*) a cousin of ours with us.
6. (*Was* or *were*) there a dangerous forest fire? —
7. (*Was* or *were*) there three mice in the trap?
8. There (*was* or *were*) some powder in the magazine.

c. Read carefully the following rules for agreement of the subject and predicate, then write examples of your own.

1. When a verb has two or more subjects connected by *and*, it requires the plural form to agree with the plural subject.

The boy and girl were curious about the box Mercury brought. (*Boy* and *girl* are two singular subjects connected by *and*. The plural form of the verb *were* is used to agree with the subject.)

2. When two singular subjects are connected by *or* or *nor*, the verb must have the singular form.

Mary or her mother is ill. (Two singular subjects, *Mary* and *mother*, are connected by *or*. The singular verb *is* agrees with this subject.)

3. If a compound subject is made up of a singular noun and a plural noun connected by *or* or *nor*, the verb agrees with the part of the subject nearest it.

Neither Mary nor her sisters were there. (A compound subject is composed of the singular noun *Mary* and the plural noun *sisters*. The verb agrees with the plural subject *sisters* because it is nearer the verb.)

Either the dogs or I am leaving the tent. (The compound subject is made up of a plural noun *dogs* and a singular pronoun *I*, connected by *or*. The verb agrees with the subject nearest it, which is *I*.)

f. Write sentences using *was*, *were*, *is*, or *are* as predicates of the following subjects. Explain the agreement of the verb and *its* subject.

John and Mary	The girls or I
Silver or gold	Neither he nor they
John or I	Neither the men nor I

BLACKBOARD WORK

g. In the composition on page 290, select the subjects and the verbs. Test each verb to make sure that it agrees with its subject in person and number. Select the pronouns and tell the person and number. Are the pronouns subject, object, or modifying pronouns?

THE PINE TREE

A pine tree has many charms for me. It stands up straight and stretches out its arms loaded with tufts of needles and cones of seeds. With a great army of its fellows, it makes a noble forest which covers the hills and mountains with a dark green mantle. In its depths many birds and beasts and insects find their homes. A path that winds through a pine forest leads to a thousand interesting sights and sounds. When the rising sun lights up the dewdrops hanging to its needles, the tree loses its sober look. Just after a shower of rain, when the rays of the setting sun make brilliant the drops of water clinging to the tips of the pine needles, the tree is most wonderful.

h. If you have any compositions in your folder, go through each one carefully to see that the verbs agree with their subjects.

8. Correct Usage

a. Read the following sentences many times. The words in italics are often used incorrectly. Do you recognize any that you habitually use incorrectly? If so, copy them correctly into your notebook and practice them night and morning.

1. Mary *doesn't* know why she *did* it.
2. Although she *sang correctly*, she *has sung* more *sweetly* before.
3. I *threw* the ball to John because he *ran* the fastest.
4. I *have* not *seen* you many times when you *have ridden* so daringly.

5. She *laid* the book beside me while I *lay* in the hammock.

6. She *has taught* me much which I have *enjoyed learning*.

7. We *had ridden* through the park before I *was thrown* from the horse.

8. I *ought* not to tell you where I *set* it.

b. Write five sentences in which two verbs will be used in each sentence. These sentences may be complex or compound. If you write compound sentences in which the clauses are connected by *and*, be careful that the clauses are closely related in thought. What should you remember about the punctuation of compound and complex sentences? Choose from this list:

drown	go	have	throw
fall	run	take	lie
give	see	write	sit

c. Read these sentences until you can do so quickly and pronounce the words distinctly:

1. Willie whistled while he whittled, but his dog Whip whimpered.

2. A tutor who tooted the flute
Tried to teach two young tooters to toot.
Said the two to the tutor,
"Is it harder to toot, or
To tutor two tooters to toot?"

3. A mile behind is Gloucester town
Where the fishing fleets put in.
A mile ahead the land dips down
And the woods and farms begin.

4. What kind of noise annoys an oyster? A noisy noise annoys an oyster.

d. These words are often mispronounced because they are not properly divided into syllables. Pronounce them correctly and use them in interesting sentences which you will give to others to read.

pho tog′ ra phy	de mon′ stra tive
te leg′ ra phy	gla di′ o lus

e. These words are mispronounced by the insertion of an extra syllable, as *filum* instead of *film*. Pronounce each; use it in a sentence. Exchange papers and read the sentences aloud to the class. Who was able to write the most interesting sentences? Who pronounced each word correctly?

ath lete	drowned	jaw
at tacked	elm	over alls
chim ney	Gib ral tar	straw
com ma	helm	um brel la

f. Read these sentences until they have a familiar sound. Do you make mistakes in any one? If so, use it for daily drill. How many sentences have you in your notebook?

1. It is *almost* time to go. (not *most*)
2. *Lie* down, Rover. (not *lay*)
3. *That* pen is mine. (not *that there*)
4. This is *worse* than yours. (not *worser*)
5. *This book* is ruined. (not *this here book*)
6. I *could have* crossed by myself. (not *could of*)
7. Did I do *well* in the test? (not *good*)
8. I left my lunch *at* home. (not *to* home)

g. What is the difference between the following sentences?

1. I am going to the picnic.
2. I am not going to the picnic.

Since the first statement states or affirms something to be true, it is an **affirmative** sentence. The second sentence denies the statement and is a **negative** sentence. *Yes* affirms. *No* denies. *Not* is most commonly used in negative sentences. It is often joined with *have*, *has*, *had*, *did*, *does*, *is*, *are*, *was*, or *were* into *haven't*, *hasn't*, *hadn't*, *didn't*, *doesn't*, *isn't*, *aren't*, *wasn't*, or *weren't*. Children and adults, also, often make mistakes by putting two negative words into a sentence. It is incorrect to say *I haven't nothing*, since two negatives cannot be placed in the same sentence. If you use *not* as a negative, be careful to omit these words: *no*, *none*, *nothing*, *never*, *nobody*. *Scarcely*, *hardly*, and *but* cannot be combined with *not*.

The following sentences are correct. Read them over and over until they sound correct to you.

3. I have no paper.
4. She didn't give the man anything.
5. We didn't take anybody with us.
6. He didn't have anything to eat.
7. He hasn't given any reason for his absence.
8. I am not going anywhere.
9. I have thought of but one name.
10. The bird has hardly any feathers.
11. He has scarcely spoken a word.
12. I haven't any use for this cloth.
13. She has worked only two examples.

9. Writing with a Purpose in Mind

Once an educator who was interested in helping boys and girls obtain a good education decided to find out, if he could, why some children did so much better than others in their work. Among the many facts that he learned is one that will particularly help you. He found that those children who worked with a purpose in mind did the best work.

Of course, you will say, "I am studying English with a definite purpose in mind. I shall be able to live a life of far greater usefulness if I learn to use the English language effectively." That time is rather far away, but here is something that you can do now. Other children have done it and have enjoyed it. It is to gather material for a book which will give some one else pleasure.

You have surely heard that in large cities there are many children who have to live in hospitals because of some illness. These children especially enjoy collections of work that other children have done. You should find the names of some homes for incurable children or hospitals for children and write the superintendent asking permission to send the children such a book.

Why not write for their amusement some incidents of your own life? With these incidents you may combine jokes, anecdotes, short stories, jingles, poems, and stories of travel. The better you make your work, the more these unfortunate children will enjoy it. Here is work with a noble purpose.

It will require the combined ability of your teacher and of all the pupils to write the articles, to criticize them for their interest and correct use of English, and to choose the best. They must be arranged in usable form, for the children will handle them over and over again.

You might enjoy writing a book about "Safety First" as a help for younger children. This book should include some simple directions for care in handling matches, in turning off gas in the stove or heater, in crossing streets, and in handling firecrackers. You might also point out the danger in riding on trucks and in jumping off moving cars.

It would be interesting to compose some Safety First short stories or to write some simple plays that children could perform. You might prepare a program which you could give for your parents or for younger children. This should include some speeches on the necessity for observing Safety First rules and should show what children can do in helping to avoid accidents. A fire drill, a Safety First demonstration showing how to get off and on cars, or how to help children across the street, would be a valuable part of the program.

Once a group of children wrote a book on their camping experiences. It contained directions telling how to choose a good camping site; the best way to put up a tent; how to keep the rain out; how to make the best camp fire for cooking; how to make the best camp fire for warmth in the evening; good recipes for the camp table; good camp stories;

best songs for the evening. They illustrated it with snapshots and some original drawings. It was placed in the library, where it was read and re-read until there was nothing left of it. This idea may suggest to you some similar undertaking.

Some children found it unusually interesting to make a scrapbook that was "different." They collected all the magazine pictures of famous people, places, and paintings that they could find. They then pasted these pictures on different pages and wrote an account of each picture beneath it. For example, if the picture was a copy of Stuart's portrait of Washington, they wrote some incidents from the life of Washington as well as of the artist. If the picture was of Bunker Hill Monument, for instance, they wrote a brief account of the battle of Bunker Hill. In this way the pupils gained much information and made a very excellent book for other children to enjoy.

You need not all do the same thing. Think the matter over, discuss the best plans, then form groups according to your interest if your class is large enough and divide the work among you. You may work individually if you wish.

When you have finished an article, you will wish to improve it sentence by sentence. In revising think of these points:

AN INTERESTING STORY

1. Have you made an interesting beginning?
2. Did you stick to the point?

3. Did you make your sentences clear? Perhaps some are too long to be clear.

4. Is every sentence complete?

5. Is every sentence necessary?

6. Are the sentences arranged in the right order?

7. Do your sentences show variety by having some simple, some complex, and some compound?

8. Have you written some of the subjects following the verbs?

9. Have you used forceful and expressive adjectives and verbs?

10. Did you close promptly?

CORRECT USAGE

1. Is your title correctly written?

2. Did you observe correct margins?

3. Did you make any blots?

4. Did you do your best writing?

5. Is every word correctly spelled?

6. Is your punctuation correct?

7. Is your capitalization correct?

8. Do your verbs agree in person and number with their subjects?

9. Have you used object and subject pronouns correctly?

10. Can you find any other errors that you can correct through using your knowledge of grammar?

OPPORTUNITY WORK

If you are interested in learning to write well, you may try some of the exercises used by the famous writer Robert Louis Stevenson. He tells about what he did in this way: "As I walked, my

mind was busy fitting what I saw with appropriate words. When I sat by the roadside . . . . I would note down the features of the scene. But I worked in other ways also. I often accompanied my walks with dramatic dialogue, in which I played many parts; and often exercised myself in writing down conversations from memory."

You may also try to improve your writing by applying your knowledge of grammar to your composition writing.

1. You may study your sentences to see whether a thought expressed in a compound sentence would be better expressed in a complex sentence. Perhaps you should combine some sentences making your composition sound less choppy. Frequently an exclamatory or interrogative sentence adds variety and hence interest.

2. Often clearness and force are added when you use the exact words of the speaker.

3. Are your verbs and adjectives well chosen? Perhaps the synonym for a word you have used would make the sentence express your thought more exactly.

4. Is your closing sentence strong?

BOOKS BOYS AND GIRLS LIKE TO READ

Ambrosi, Marietta. *When I Was a Girl in Italy.*
Lutz, Grace L. H. *The Enchanted Barn.*
Seton, Ernest Thompson. *The Biography of a Grizzly.*
Verne, Jules. *Twenty Thousand Leagues under the Sea.*

CHAPTER II

GENDER AND CASE IN NOUNS AND PRONOUNS

10. The Classification of Nouns

Just as books are classified in a library according to their subject matter into stories, or travel, or biography, so nouns and pronouns and other parts of speech are classified according to their form or use.

Nouns are formed into classes according to what they name. You are already familiar with two classes of nouns — those that name all of the same kind or class, common nouns; and those that name a particular person or thing, proper nouns. Since all proper nouns begin with capital letters, it is important for you to recognize them.

a. Show your ability to classify nouns into common and proper nouns by selecting them from these two sentences:

1. The battleship "Oregon" sailed from San Francisco to New York around Cape Horn.
2. Just back of the main entrance in Independence Hall the bell always rests in a huge glass case.

b. Examine these sentences for another class of nouns:

1. The *family* are at dinner now.
2. The *pair* of gloves is mended.
3. The *band* practices every day.

4. Our English *Club* is meeting in the Assembly Hall.
5. The *crew* eat their meals together.
6. The *jury* have disagreed among themselves.
7. The *crowd* are carrying the heroes on their shoulders.
8. The *mob* is surging back and forth.

The nouns *family*, *pair*, and *band* denote a collection of single individuals or things. Such nouns are called **collective** nouns. They are singular in number and usually take a singular verb. Which of the collective nouns in the preceding sentences are followed by singular verbs? Which are followed by plural verbs? In which sentences are the members of the group thought of as acting together? In which sentences are the members of the group thought of as acting as individuals. In the sentence *our family is going south this winter*, the whole group is thought of as acting together, therefore the singular verb is used. In the sentence *Our family are all well*, the individuals are thought of separately, therefore the plural verb is used.

Write two statements, the first of which will tell when to use a singular verb with a collective noun, the second when to use a plural verb. Write sentences to prove that your statements are true.

A collective noun is the name of a group of single individuals or things.

c. In the following sentences select the nouns and tell their classification. If a collective noun is the subject, observe whether it is followed by a singular or a plural verb and tell why.

I

1. The audience was much interested.
2. The flock was quietly grazing in the pasture.
3. Forty yards is a good distance.
4. The orchestra has come.
5. The team has had little practice.
6. The crew of the wrecked vessel were saved.
7. The baseball club plays here.
8. Our class were playing down by the river.

II

1. The School Board meets every week.
2. The class is studying arithmetic now.
3. The Congress of the United States meets in Washington.
4. The Atlantic fleet were assembled for practice.
5. School was dismissed for the day.
6. A flock of birds is flying South.

III

1. The herd of cows are running wild.
2. A herd of goats is kept here.
3. Our committee do not agree with regard to the resolution.
4. The fleet is under sealed orders.
5. When the army was defeated, many regiments were left behind.

REVIEW

d. Tell the person and the number of the verbs in the sentences above. Name the subject of each verb. Do the verbs agree with their subjects?

e. Write a complex sentence introduced by an adverbial clause. Write a simple sentence introduced by a prepositional phrase. Write a simple sentence introduced by an adverb of time. Write a sentence in which a clause is used to tell what some one said. What kind of clause is the one you used? What is its use in the sentence?

f. Analyze sentence 4, Group II, page 301.

11. Gender—A Modification of Nouns and Pronouns

In this lesson you will learn what is meant by **modification** of nouns and pronouns.

Recall the work you have just completed. You have learned that many nouns change their form to show whether one or more than one is meant. This change in the form of a noun is spoken of as the modification to show number. You have learned that nouns do not change their form to show who is speaking, but that pronouns do. The form to indicate who is speaking is called person. Person is also a modification. Most nouns are in what person? How can you tell the person of a noun if there is no change in form?

The new modification that you will learn is called **gender.**

Examine the words in the four columns on page 303. Note that the words in the first column denote persons of the male sex, those in the second column, persons of the female sex, those in the third column are nouns denoting no sex, while those in the fourth

column are nouns that indicate either sex or both sexes. Which words are pronouns?

man	woman	stone	crowd
king	queen	day	class
bachelor	maid	tree	committee
father	mother	country	they
he	she	it	them
him	her	its	you

The words in the first column are said to be of the **masculine gender.** The words in the second column are said to be of the **feminine gender.** The words in the third column are nouns which do not belong to either of these classes, and are said to be of the **neuter gender.** The words in the fourth column are nouns and pronouns of either or both genders.

Gender is the modification of a noun or pronoun that shows a distinction in sex.

The male sex is indicated by the masculine gender.

The female sex is indicated by the feminine gender.

A thing that is neither male nor female is indicated by the neuter gender.

The following words will illustrate the most common ways of showing gender:

By using different endings, as, *ess* or *inc: host, hostess; hero, heroine.*

By different words: *man, woman; boy, girl; Mr., Mrs.; he, her.*

By prefixing words: *brother-in-law, sister-in-law; man-servant.*

a. Tell the number and gender of the nouns and pronouns in the following sentences:

I

1. We have seen the lady in the city.
2. They have sent him to the North Pole.
3. The bees have stung her severely, but she is not crying.
4. She spread a thick layer of jelly over the bread.
5. The class is staying after school.
6. The woman talked foolishly about her child.
7. She is the heroine of the school.
8. Did you hear the poet read his poems?
9. Martha will be hostess today if she returns in time.

II

Frey looked all around him over Mannheim, where the rosy light of the setting sun still lingered, and where men, and birds, and flowers were gathering themselves for their night's repose. From his high place he could just descry a tall house standing on a hill. While he looked at it, a maiden came and lifted up her arms to undo the latch of the door. It was dusk; but when this maiden lifted up her white arms, such a dazzling reflection came from them that the sky and all the sea were flooded with clear light.

III

When Gluck found that Schwartz did not come back, he was very sorry and did not know what to do. He had no money and was obliged to go and hire himself again to the goldsmith, who worked him very hard, and gave him very little money.

After a month or two, Gluck grew tired and made up his mind to go and try his fortune with the Golden River. "The little King looked very kind," thought he. "I don't think he will turn me into a black stone." He went to the priest, and the priest gave him some holy water as soon as he asked for it. Then Gluck took some bread in his basket and the bottle of water, and set off very early for the mountain.

REVIEW

b. Divide your paper into four columns. Tell about each noun and pronoun in the first four sentences in the same way as the model below tells about *city* and *lady*, selected from sentence 1 in group I, page 304.

Word	*Classification*	*Number*	*Gender*
city	common	singular	neuter
lady	common	singular	feminine

c. Analyze sentences 1, 2, 4, and 5.

d. Classify the sentences according to form.

e. Name the part of speech of each word in sentence 2.

f. Can you give a reason for the use of every comma in both paragraphs? To do this, you may have to refer to the lessons on complex and compound sentences. You will find them by looking for the word *Sentences* in the Index.

12. Case—A Modification of Nouns and Pronouns

You are to learn how nouns and pronouns are changed to show *use* in the sentence. Examine the following sentences, considering the *use* of the italicized words:

1. *Mary* has sent her sister's book to the library.
2. *She* has sent her sister's book to the library.
3. *Father* painted the barn.
4. *He* painted the barn.

In the foregoing sentences the nouns *Mary* and *Father* and the pronouns *She* and *He* are subjects of the verbs *has sent* and *painted* respectively. When a noun is the subject of a verb, it is said to be in the **nominative case.** Are the italicized words in the following sentences used in the same way?

5. The little *girl's* clothes are very ragged.
6. *Her* clothes are very ragged.
7. The *boy's* report was excellent.
8. *His* report was excellent.

In the foregoing sentences the nouns *girl's* and *boy's* and the pronouns *her* and *his* are used to show possession or ownership. When a noun or pronoun is used to show ownership or possession, it is said to be in the **possessive case.** Does a noun change its form to show possession? Prove your answer. Does a pronoun change its form or do you use a different word when you wish to show possession? Prove your answer.

Give the use of the italicized words in the sentences at the top of the next page.

9. Mary has sent her *book* to the library.
10. Our army saved the *children*.
11. We saw *him* yesterday.
12. Mother told *her* about it.

In the foregoing sentences the nouns *book* and *children* and the pronouns *him* and *her* are objects of verbs. When a noun or a pronoun is the object of a verb, it is said to be in the **objective case.** Does a noun change its form to show that it is in the objective case? Prove that your answer is correct. Do all pronouns change their form to show that they are in the objective case?

What words in the following sentences are objects of prepositions? Decide whether the form of the noun and the pronoun change when they are objects of prepositions.

13. Please give this to Mary.
14. The bird flew with a string to the branch of a tree.
15. May I go with Father?
16. Shall we call for him?
17. Mary sits behind her.

When a noun or a pronoun is the object of a preposition, it is in the **objective case.** A word that may be the object of a verb may also be the object of a preposition, for the case is the same.

What is the use of the words in italics in these sentences?

18. This is *Mary*.
19. We were good *children*.
20. It is *I*.
21. It was *he*.

In the preceding sentences, the words in italics are predicate nouns or pronouns. Do you remember that we said that predicate nouns were sometimes called predicate nominatives? That is so because the nominative form of the noun is used both as subject and as predicate noun. The subject is in the nominative case; therefore the predicate nominative which names the same person as the subject is in the nominative case.

In Old English, the English that was used hundreds of years ago, there was one form of the noun to show that it was the subject, another form to show that it was the object, and still another form to show that it was in the genitive case to denote ownership or possession, but now those forms have disappeared. Only the form to show ownership is left. As nouns change their form only to show possession, we do not make mistakes in their use.

Case is the modification of a noun or a pronoun to show its relation to other words in the sentence.

a. Illustrate with sentences nouns and pronouns in the nominative, the possessive, and the objective case.

b. Tell the case of each noun in sentences 1–12 of those which follow and give the reason. Think about it in this way:

The boy across the street saw Mary's brother. The noun *boy* is the subject of the verb *saw.* Therefore *boy* is in the nominative case. The noun *street* is the object of the preposition *across.* Therefore *street* is in the objective case. The noun *Mary's* is

in the possessive case. The noun *brother* is the object of the verb *saw*. Therefore *brother* is in the objective case.

1. My *father's* early *life* was spent in Vermont.
2. A branch from the *tree* had fallen across their path.
3. That cannot be *she*.
4. *He* laid *it* upon her desk.
5. Bob's *canoe* is very pretty.
6. Jolly old *Santa Claus* looked over his long *list* of names.
7. A band of robbers is camping near *me*.
8. *She* and I went with Mary and *her* friend.
9. William Tell hid a poisoned arrow under *his* coat.
10. *They* always stopped at the blacksmith's door.
11. The *messenger* did his *duty*, but he lost his life.
12. The farmer frightened the *boys* on Hallowe'en.
13. The poor *boys' clothes* were much patched.
14. My grandfather dug worms for his fishing trip down the river.
15. Father will stay at the *club* for dinner.
16. The *Indian* who had gone into the heart of the woods brought back a *deer* for *you*.

c. Use the form below and write the modifications of all nouns and pronouns in italics.

Word	*Kind*	*Gender*	*Number*	*Case*

REVIEW

d. Point out the nouns and pronouns in one of your compositions and tell the case of each.

Prove your ability to take up something new in grammar by doing correctly the following exercises.

e. Fill the blanks in the following sentences:

1. A change in the form of a word is spoken of as a ——.
2. Some nouns change their form to show ——, ——, and ——.
3. The modification that shows who is speaking is ——.
4. The modification that shows how many are intended is ——.
5. The modification that shows whether a word is subject, object, or shows ownership is ——.
6. A noun or a pronoun that is subject is in the ——.
7. A noun or a pronoun that is object of a preposition is in the ——.
8. A noun or a pronoun that is a predicate noun is in the ——.
9. A noun or a pronoun that is object of a verb is in the ——.
10. A noun or a pronoun that shows ownership is in the ——.

f. Tell the case of the nouns and pronouns in italics in the following sentences:

1. *Washington* was our first *president*.
2. My *father's* automobile was left in *Kentucky*.
3. My family knew about *it*.

g. Tell the classification, person, number, gender, and case of the nouns and pronouns in italics:

1. *Our hostess* will be Mrs. Hill.
2. I, *Robert Hill*, will preside at this meeting.
3. *Mary*, *you* may be the *mother* in the *play*.
4. *He* was the *emperor's brother*.

13. The Possessive Noun

You have learned that nouns do not change their form to show the nominative or objective case. Prove by composing sentences that you really have learned this. Since nouns and pronouns change their form to show possession, it is in the possessive case that errors are made. You will study this form a little more in detail.

In the sentence *John's hat is lost*, the noun *John's* shows possession of *hat.* How is the possession indicated? In what case is *John's?*

To form the possessive case of nouns, add an apostrophe and *s* (*'s*) to the singular; as, *The boy's hat.*

To form the possessive plural of nouns, add an apostrophe only when the plural ends in *s:* as, *Boys' shoes.*

If the plural of the noun does not end in *s*, then an apostrophe and *s* (*'s*) are added; as, *children, children's.*

If two or more nouns denote joint ownership, the possessive sign is used only with the last noun; as *Garden and Holloway's store.* The two men together own the store.

If two or more nouns denote separate ownership, the possessive sign is used with each noun; as, *Campbell's and Allen's stores.* Each man owns his own store.

Form the possessive of compound words by placing the possessive sign at the end of the word; as, *mother-in-law's hat.*

Write the plural number of each of the following nouns. If you do not know how to spell the plural and cannot find it by referring to the rules in the last lesson, look in the dictionary. Remember that in the large dictionary only those plural forms are given that are not formed according to the general rule. What is the general rule for forming the plural?

tree	brush	*army*	turkey
pencil	fox	story	*monkey*
pen	*ranch*	memory	chimney
book	guess	secretary	valley
spool	fez	*company*	key
week	lunch	party	bay
buffalo	curio	cloth	man-of-war
echo	lasso	dozen	Mary
motto	*goose*	Chinese	*Mr. Martin*
potato	foot	ashes	and
tomato	*child*	handful	
cargo	ox	tidings	

Nouns that are names of places and things usually show possession by the use of a phrase: *cover of the book*, not *book's cover*. It is correct, however, to say *one week's wages; a moment's delay; two years' time*.

a. In the following sentences select the possessive nouns and tell whether each is singular or plural and how it is formed:

1. We sell women's and children's shoes.
2. The birds' nests were carefully hidden.

3. That soldiers' guns should be well cleaned is the rule of the army.

4. The giant's boots carried him quickly to the king.

5. The wolf dressed himself in sheep's clothing

6. The club's rules admitted the prince every day.

7. Carry Mary's book home.

8. At Dombey and Son's office in the city not much business was done.

9. Much cotton is raised below Mason and Dixon's Line.

10. The commander-in-chief's orders were readily obeyed.

REVIEW

b. Some nouns in the list on page 312 are set in italics. Use these nouns in original sentences to show possession.

c. Write a sentence in which joint ownership is shown; separate ownership.

14. The Possessive Pronoun

There are pronouns that show ownership just as there are nouns that show ownership. The following are possessive pronouns: *mine*, *ours*, *yours*, *hers*, *his*, *theirs*, *its*. Other pronouns show ownership, but they modify nouns and are usually classified as adjectives. Possessive pronouns are important to study since mistakes are made in writing them. They show ownership by their form without the use of an apostrophe.

A possessive pronoun is one that shows ownership or possession.

a. Decide from the following sentences whether possessive pronouns change their form to show number or case:

1. Whose hat is this? It is mine.
2. Whose gloves are these? They are mine.
3. Mine are ready for you. Can you find mine?
4. May I take yours? Take ours, instead.
5. Is it hers, or is it theirs?
6. Hers are in her room. Yours are in the closet.
7. Where is her pencil? It is here. Yours is here, also.

b. Write sentences using each of the possessive pronouns as the subject of *is*, *are*, *was*, or *were;* as the predicate pronoun.

c. From five compositions in your folder select the nouns and the pronouns. Tell the person, number, gender, use in the sentence, and case of each.

d. Observe the recitations of your classmates for one day and list the pronouns. Which are used most extensively in speech? Did you hear any pronouns used incorrectly? To what classes did they belong?

15. Applied Grammar

a. Tell whether the following nouns are collective, proper, or common. Tell the number of the verb in each sentence.

1. The *band* practices every day.
2. The *crowd* is cheering wildly.
3. The *people* were not asked to attend.
4. The *crew* are now at supper.
5. The *family* are deciding the matter.

b. In the sentences at the first of the lesson tell whether the individuals are thought of separately or as one, and whether a singular or plural verb is required.

c. Choose the correct word in the following sentences and explain why your choice is correct. Remember that when the individuals composing the group are thought of as acting independently a plural verb is required; as, *The family are at dinner now. Family* is a collective noun, but the individuals are thought of as acting independently, hence the plural verb is required. In the sentence *The pair of gloves is mended*, the *gloves* are thought of together as a *pair*, hence the singular verb is required.

1. That company (*is* or *are*) one of the oldest in the city.
2. The choir (*is* or *are*) singing the anthem.
3. A herd of sheep (*was* or *were*) separated by the dog.
4. (*Do* or *does*) the swarm of bees make enough honey for your family?
5. The Club (*dine* or *dines*) at noon today.
6. The flock of crows (*was* or *were*) scattered by the boys.
7. (*Is* or *are*) your class making a magazine this year?
8. The mob at the jail (*demand* or *demands*) entrance.
9. (*Was* or *were*) the tribe of Indians permitted to remain?
10. The young bird couple (*is* or *are*) building in my rosebush.
11. The crew in that boat (*is* or *are*) working together.
12. My pair of gloves (*is* or *are*) mended.

d. Fill the blank with the correct number of the verb in italics and explain why it is correct:

1. He ——try very hard. (*do not*)
2. Neither of them ——right. (*be*)
3. Each of the men ——two guns. (*have*)
4. Somebody ——coming. (*be*)
5. Mother and I ——coming. (*be*)
6. There ——a noise in the cellar. (*be*)
7. Either John or his brother ——to blame. (*be*)
8. A large number ——dissatisfied. (*be*)
9. Neither the dog nor the children —— to blame. (*be*)

e. Tell whether the following are sentences, phrases, or clauses. If the group of words is a clause, tell whether it is a principal clause or a subordinate clause. Make it into a sentence and tell whether the sentence is complex or compound. Remember to join into compound sentences clauses that are closely related in thought. Do not forget the punctuation of complex and compound sentences.

1. While he cried
2. Since my country calls
3. I looked away
4. But we could not match it
5. With the prospect of an adventure
6. Around the sides of the living room
7. Where I was
8. Or I shall be unhappy
9. Which my brother saw
10. I had better luck

f. Fill the blanks in the following sentences with a possessive noun or a possessive pronoun.

1. I do not know —— place on the shelf.
2. The —— necklace was not found.
3. You cannot afford a —— delay.
4. I have not completed this —— lessons.
5. Those —— shoes are nearly worn out.
6. These playthings are ——.
7. —— and —— books were left in the yard.
8. This is not ——, but ——.
9. You must obey the —— rules if you wish to be well.
10. Is this —— or ——?

g. Write sentences using the following nouns to show ownership:

Thomas	anybody	children
boys	princess	family
Harry	men	child

h. Take your compositions from your folder and revise as many as you have time for regarding the possessive case of nouns and pronouns.

16. Correct Usage

a. Copy the following sentences, filling the blanks with the correct prepositions:

1. He fell——the top of the house.
2. Come——three o'clock.
3. Mary lives——me.
4. Will you come——my room?
5. The bird is now——its cage.
6. The donkey divided the food evenly——the three.

b. Rewrite the following sentences, omitting the unnecessary prepositions:

1. The jackal rolled off of the camel's back.
2. Where have you been to?
3. All of the girls are here.
4. I haven't enough of bread.
5. He was a man of about seventy years of age.
6. Where are you going to?
7. Mary sits near to me.
8. I do not remember of looking at it.

c. Fill the blanks below with pronouns:

1. It was——.
2. They told a story about Helen and——.
3. This is his knife, not——.
4. Is this——?
5. Who knocked at the door? ——did.
6. The ball hit George and——.
7. The gun is——.
8. The dress is——.
9. The books are——.

d. Fill the blanks with the correct forms of the verbs in italics at the close of the sentences:

1. I never——it. (*do*)
2. It really——matter. (*do*)
3. Have you ever——a giraffe? (*see*)
4. The river——completely over. (*freeze*)
5. How many miles have you——? (*run*)
6. She——to visit us yesterday. (*come*)

e. Use in declarative, non-exclamatory sentences the name of a country; the names of the different sections of the United States; the name of a general.

Use in interrogative, non-exclamatory sentences the name of a political party; the name of a law-making body.

Use in a declarative, exclamatory sentence a quotation.

Use in an interrogative, exclamatory sentence a word showing ownership.

Write the names of the months of the year.

f. Choose the correct words to fill these blanks:

1. That coat looks——on her. (*nice* or *nicely*)
2. The dress fits her——. (*good* or *well*)
3. The apple tastes very——. (*sweet* or *sweetly*)
4. She stays very——at home. (*quiet* or *quietly*)
5. John felt——today. (*happy* or *happily*)
6. I did——in my test. (*well* or *good*)

g. Do you always use the following forms correctly? If you are not certain, others will tell you which ones you miss. Copy those into your notebook and read them often. Read the following list over and over until all the sentences sound familiar.

1. It is I.
2. It is he.
3. It is she.
4. It is they.
5. It is we.
6. Was it I?
7. Was it he?
8. Was it she?
9. Was it they?
10. Was it we?
11. Was it Mother and I?
12. Was it Mary and he?
13. Was it Harry and she?
14. Was it Father and we?
15. Was it Mary and they?
16. If I were he, I would try.
17. Would you go if you were I?
18. I would swim if I were she.
19. Would you help if you were he?
20. Would you play if you were they?

h. Fill the blanks in the following sentences:

1. It was not she or I. It was——.
2. Was it Fred or——?
3. She says that it was——who whispered.
4. Was it——whom you asked to recite?
5. If any one can go, it will surely be——.
6. We knew that it was——.
7. Mother thinks that it was——who called.
8. If you were——, would you go?
9. If I were——, I would not tell.
10. If you had been——, would you have accepted the invitation?
11. This is not——, but——.
12. Did you suspect that it was——?

17. Writing Stories

Stories of children's helpfulness to parents are very plentiful. Think of one that will be short enough to write in two or three paragraphs. Decide what should go into each paragraph before you begin. A committee may decide which story is best. This one may be read to the class, published in the paper, or placed upon the bulletin board.

The committee should judge the story from the following standpoints:

Mechanical side:

Is the story neatly written?
Are the margins even?
How many words are misspelled?
How many sentences are incomplete?
How many errors in punctuation and capitalization?

Interesting story side:

Did the author choose an interesting story?

Did he have a topic for every paragraph and stick to that topic?

Did he make the introduction interesting? closing?

Did he tell the facts in order?

How many picture words did the author use?

Did he use a variety of sentences?

OPPORTUNITY WORK

You as an individual, or a group, may be interested in writing a story in several chapters. If the story is written by a group, a meeting should be held to which every one brings a brief outline. These should be discussed one by one and the final subject selected by means of the vote. The group may then plan the chapters and assign them to the various members to write. Many meetings should be held for the purpose of reporting progress and reading the completed work in order to keep to the point of the story. When the work is finished, it may be presented to the class in a series of readings.

18. Friendly Letters

Since everybody finds it necessary at some time or other to write letters, you could scarcely have reached this point without realizing the importance of letter writing. The skillful writer of friendly letters takes us into his life and makes us feel as if we had had a talk with him. Fine letters tell the writer's own thoughts and feelings and experiences in a chatty sort of way. On this account

the letters of one person can scarcely become the model for another, although you may learn from the study of famous authors some of the important qualities of friendly letters. The following beginning sentences chosen from the letters of distinguished people show how much interest is added by beginning in a way that is all one's own:

Dear long neglected, though never forgotten custodian,

I write you from fairyland, where we are living in a fairy story, the guest of a beautiful brown princess.

My dear Maud,

If you have forgotten the handwriting, as is like enough, you will find the name of a former correspondent at the end.

Dear George,

As nearly as I can calculate, you are at this moment — I have made all due allowances for differences of longitude — sitting down to the turkey and plum pudding. Allow me to take my slice with you, making my own welcome and taking a seat where I can.

The following personal experiences show the value of choosing interesting details:

I write from the loveliest place you can imagine, only how we got here I know not, having lost our way between some field or the other and here. We found ourselves about eight last night at the top of a cliff five hundred feet high, with a roaring

river at the bottom and no path. So down the face of the cliff we had to come in the dark, or sleep in the forest to be eaten by wild boars and wolves, of which latter one was seen in our route yesterday as high as the table. And down we came, knapsacks, fishing-rods and all; which process must not be repeated often if we intend to revisit our native shore.

Interesting writers let us share their lives by telling us what they think and how they feel:

I cannot tell you how truly I have enjoyed the hours I have passed here. They fly by too rapidly, yet each is loaded with story, incident, or song; and when I consider the world of ideas, images, and impressions that have been crowded upon my mind since I have been here, it seems incredible that I should have been two days at Abbotsford. I have rambled about the hills with Scott; visited the haunts of Thomas the Rhymer, and other spots rendered classic by border tale and witching song, and have been in a kind of dream delirium.

An interesting letter often tells what the friend is doing:

But enough of this fooling. Better were it to tell you in plain prose what little can be said of my own welfare, and inquire in the same dialect after yours. It will gratify you to learn that here in the desert, as in the crowded city, I am moderately active and well. . . . . We have horses to ride on, gardens to cultivate, tight walls and strong fires to defend us against winter; books to read, paper to scribble on, and no man or thing, at least in this visible earth, to make us afraid.

Notice that concrete details, exact words, and vivid phrases make us see and feel as the writer saw and felt:

> The white mist has obliterated the hills and lies heavily around the cottage, as though it were laying siege to it; the trees wave their branches in the wind in a solemn melancholy manner, like people swaying themselves to and fro in pain. I am alone in the house, all the world being gone to church; and even here at the side of the fire the air clings about one like a wet blanket. Yet this morning, when I was just awake, I had thought it was going to be a fine day. First a cock crew, loudly and beautiful and often; then followed a long interval of silence and darkness. The grey morning began to get into my room; and then from the other side of the garden a blackbird executed one long flourish, and in a moment, as if a spring had been touched or a sluice gate opened, the whole garden just brimmed over with bird songs.

There are several collections of letters that you may be interested in reading. Perhaps your teacher will read some of the best letters to you if there are not enough books in the library to go around. Roosevelt's letters to his children are charming. In the little volume by Claude M. Fuess, entitled *Selected English Letters*, will be found some very entertaining letters. Other collections are: *Specimen Letters*, by Cook and Benham; *Nineteenth Century Letters*, by Byron Johnson Rees; and *English Letters*, by H. J. Anderson.

The only way to become a good letter writer is through practice, but letters that are written as a class exercise and intended only for a make-believe person usually lack one quality that adds to the attractiveness of every letter — that of sincerity. Since this is true, it is much better to write a letter that you will actually send to a real person. Perhaps your teacher or principal or superintendent can find another school with which you can correspond. The managers of the Junior Red Cross often are able to tell you of foreign schools that wish to correspond with American children. You may have a relative or friend to whom you may write. Try to plan for a real letter. Decide first what this friend or relative would most enjoy hearing about. Whether you tell a thrilling personal experience, or of your school work or your family life, try to write in a chatty way that will make the recipient feel as if you had been talking with him.

Be careful to have your headings, salutations, and closings appropriate to the occasion and correctly placed, spelled, and punctuated. Refer to the index and look up the lesson in the seventh-grade work if you are not certain of these points.

Decide first upon the topics that you will write about and the details that you will use. You will wish to revise your work and consult many times with your teacher before your letter is ready to send, but make it as nearly perfect as you can with regard to form, and the best expression of your ability to put your thoughts into writing.

CHAPTER III

USES OF NOUNS

19. The Indirect Object[1]

Have you begun to think that the subject of grammar is rather complicated? Will it make it any simpler for you to think of the words in a sentence as occupying four positions — those of subject, predicate, object, and modifier? Nouns and pronouns occupy the subject and object position. What part of speech occupies the predicate position? the modifying position?

Some words show by their form the position they occupy just as soldiers show their rank by their uniforms. Such words make us trouble, for to use them correctly we must know both their position and their form. Today you will learn another position or **construction,** as we say in grammar, and the form of the pronoun to use in this construction. Before you do this, however, you should review the constructions that you already know.

a. In the following sentences select the nouns and pronouns that are subjects:

1. A big puff of wind came.
2. The boy's description of the robber fitted exactly.
3. The dog sprang up and stood on his hind legs.

[1] If the teacher so desires, this lesson may be followed by Optional Lesson 19A on the objective complement. See page 531.

4. He turned and saw a gray-haired man.
5. He was the king of the Golden River.
6. Was it he?
7. May I go with her?

b. Select the nouns and pronouns that are objects of verbs, objects of prepositions, predicate nouns or pronouns, that show ownership.

c. To show that you are familiar with these uses of nouns and pronouns, write two sentences illustrating each use. After they are written, you may exchange papers and correct one another's work.

d. Find the predicates, subjects, objects, and modifiers. Do you find any words that do not belong in any one of these places?

1. Fred told a story.
2. Fred told his mother a story.
3. I bought Fred a story book for his birthday.

In sentences 1 and 2, *story* is the object of the verb *told*. In sentence 2, *mother* is placed between the verb and the object and tells *to whom* Fred told the story. It really means Fred told *to his* mother a story, although the preposition is not expressed. In sentence 3, *Fred* is used in addition to the direct object to tell *for whom* the book was bought. A word used in addition to the object to tell the person *to* or *for whom* or the thing *to* or *for which* something is done is called the **indirect object.** The object of the verb is spoken of as the **direct object.**

An object is a word or group of words that names the person or thing receiving the action expressed by the verb.

An indirect object is an object used in addition to the direct object to tell to or for whom or to or for what something is done.

a. In the sentences that follow, find first the predicate and the subject, then the direct and the indirect objects. If a pronoun is used, tell whether it is a subject or an object pronoun.

They gave the children a book. *Book* is the direct object of the verb *gave* and is in the objective case. *Children* tells *to whom* the book was given and therefore is the indirect object. It is in the objective case.

1. They gave the class a book.
2. She crocheted Mother and me a collar.
3. He gave the men some money.
4. Will you give Brother and me some, Mary?
5. Mother sent Sister the necklace.
6. Mr. Brown paid them their wages last week.
7. She told the children stories every night at bedtime.
8. I shall give you and her the book next week.

20. Punctuation with Nouns of Address and of Exclamation

In the sentences you have studied so far, every word belongs either with the subject or with the predicate. In the sentences in this lesson will be found words that belong neither with the subject nor with the predicate. It is chiefly with punctuation of these words that we are concerned.

Find the simple predicate and the simple subject in the sentences on page 329.

1. Fred, you were perfect in spelling.
2. Will you go fishing with me, Frank?
3. Here, Harry, is the place.
4. O Beth, are you pleased with it?
5. Yes, my dears, all is well with her.

In the sentences above, the words *Fred*, *Frank*, *Harry*, and *Beth* do not belong either with the subject or with the predicate; that is, they do not have any grammatical connection with the sentence. Their use is to call the attention of the person spoken to. Any word or group of words not having any grammatical connection with the sentence is spoken of as an **independent part.** *Fred*, *Frank*, *Harry*, and *Beth* are independent parts that represent the person spoken to or addressed, and are called **nominatives of address.** As the name indicates, a noun used as a nominative of address is in the nominative case. Since nouns do not change their form to show the nominative or the objective case, there can be no error in their use. The part that requires care is their punctuation. Notice that in every case the nominative of address is separated from the rest of the sentence by a comma.

a. In the following sentences select the nouns used as nominatives of address and observe the punctuation:

1. Have you seen my hat, Mother?
2. Take me with you, Father.
3. What are you waiting for, Marie?
4. My friends, there is something more to be said.
5. Sing for me, little bird.

b. In the following sentences, are the nouns in italics a part of either the subject or the predicate? Do they represent the person or thing spoken *to*, or the person or thing spoken *about?*

1. The *moon!* Why, baby, you cannot play with it!
2. Poor little *girl!* She shivered with the cold.
3. The dear old *lady!* Did she make this for me?

When a noun is used to name that *about* which something is exclaimed, it is called a **nominative of exclamation.** Notice that the nominative of exclamation is followed by an exclamation point. For this reason, it must not be confused with the nominative of address. Tell how the nominative of exclamation differs from the nominative of address. Is the nominative of exclamation an independent part? Does a noun change its form to show that it is a nominative of exclamation? What is the important thing to remember about the nominative of exclamation?

c. In each of the following sentences point out the nominative of exclamation and tell how it is punctuated:

1. *Fred!* Why, *Mother*, Fred is in New York.
2. Lady *moon*, lady *moon*, where are you sailing?
3. A *burglar!* There is no burglar here.
4. Listen, my *children*, and you shall hear
   Of the midnight ride of Paul Revere.
5. Come to me, O ye *children.*
6. We must try to save them, *Father.*
7. The *snow!* The *snow!* See the snow, *Mother!*

d. Compare the words in italics in each of the following pairs of sentences. What is the difference in the way each is used? What name is given to each word according to its use? How do the words differ in punctuation?

1. *a*. *Mother*, may I talk with you?
   b. *Mother!* There is no sweeter name.
2. *a*. Poor little *girl*, are you cold?
   b. Poor little *girl!* She shivered with the cold.

BLACKBOARD WORK

c. Write on the blackboard six sentences, three of which shall contain nominatives of address and three nominatives of exclamation. Omit the punctuation. Exchange places and punctuate the sentences. Prove that you are correct.

f. Look through your compositions to see if you have correctly punctuated these uses of nouns. You are more likely to use them in direct quotations than in any other place.

21. Appositives

Are you sometimes puzzled when you use *us girls* or *we girls*, not knowing exactly which form is right? Do you sometimes use one word to explain another; such as, *John, my brother*, or *my brother Fred*, and not know whether to use commas or not? This lesson will tell you something about such uses of nouns and their punctuation. You will learn first what appositives are.

In the following sentences, certain nouns and pronouns are followed by words that explain or identify them. Tell the use of the words in italics and find the words used to explain or identify them.

1. The *poet* Longfellow wrote "Hiawatha."
2. We went to call on *Mrs. Brown*, my aunt.
3. The speaker is *Mr. Davidson*, the director of the Red Cross.
4. Mr. Dombey seldom saw *Paul*, his son.
5. *Deer Creek*, a rushing stream, enters the lake from the west.
6. *Tom*, my son, come here.
7. They sent *us* girls on an errand.
8. *We* boys went to the creek to play.
9. It was *we* girls who were chosen.
10. Mary will go with *us* girls.
11. My *sister* Elizabeth is here.

From the sentences above, it is plain that the subject, object, predicate nominative, noun of address, and noun of exclamation may be explained by another word. Such an explanatory word is called an **appositive.** In sentence 1, *Longfellow* is an appositive because it identifies the noun *poet*. *Longfellow* is said to be **in apposition with** *poet*.

Notice in sentence 3 that the noun in apposition may be modified by a phrase. It is true, also, that a noun may be in apposition with a pronoun; as, "*They* sent *us girls* on an errand." Notice that the form of the pronoun depends upon its use in the sentence and is not changed by the appositive used after it. Sentences 7, 8, 9, and 10 would be

perfectly correct if the appositive were omitted. Consequently, if you can use the pronoun correctly without the appositive, you can use it correctly when it is followed by the appositive.

The sentences that follow will help you understand the punctuation of appositives.

12. Mr. Hill, our neighbor, has arrived.
13. I live in Meredith, a small town.
14. My sister Elizabeth can tell you.
15. The actor Reed is playing at the Imperial.

In the first sentence, *my neighbor*, tells us something more about *Mr. Hill.* In the second sentence, *a small town* explains *Meredith* by giving additional information. Contrast these two sentences with 14 and 15, in which the appositives point out which *one* of several is meant. *Elizabeth* explains which *one* of my sisters can tell you. *Reed* explains which *one* of the actors is playing at the Imperial. When the appositive simply gives an additional thought, it is separated from the rest of the sentence by commas. When it tells which one of a number is spoken of, no punctuation is needed. Since the reader has no way of getting the thought except through the punctuation, it is important to understand this point.

Be careful that you do not confuse the predicate nominative with the appositive. Examine the use of the words in italics:

16. John is *president.* (predicate nominative)
17. John, the *president*, spoke. (appositive)

a. From the sentences that follow select the appositives, and tell the use in the sentences of the nouns which they explain. Tell whether the appositive points out one of a number or gives an additional thought. Find one sentence below in which a phrase is in apposition.

1. Washington, who was our first president, was elected in 1789.
2. My sister Mary was promoted.
3. Will you take us girls when you go?
4. Have you seen my dog, a spaniel?
5. John was chosen president of his class.
6. O Mary, my child, are you hurt?
7. We saw Mr. Black, the mayor of the city.
8. Many spring flowers, lilacs, violets, jonquils, and snowdrops, may be found in her garden.
9. This book is the property of Miss Brown, my teacher.
10. *Kidnapped*, a very famous story of adventure, was written by Robert Louis Stevenson.
11. This woman, a very fine artist, is losing her eyesight.
12. Our speaker tonight will be Mr. Burton, the well-known traveler.

b. Copy and punctuate the following sentences. Explain whether the appositive adds a thought or tells which *one* of a number is intended.

1. Harding the President of the United States will visit our city.
2. Mr. Jones the driver of the automobile was uninjured.

3. My brother Harry is here.
4. We met your sister Mary.
5. I found a piece of money a dime.
6. His favorite book, *Treasure Island* is lost.
7. Father's friend Captain Matthewson has called.
8. I asked my friend Ralph to go in my place.
9. The battleship "Oregon" sailed around the Horn.
10. They invited us girls to their party.

22. Applied Grammar

In the last few lessons you have learned to recognize several additional uses of nouns in sentences, a knowledge which will help you in some instances to correct errors of speech; in others, to express your meaning by means of punctuation.

a. Tell the construction of the words in italics in these sentences:

1. They gave *John* and *me* books.
2. Mother read *sister* and *me* a story.

John and *me* in the first sentence tell *to* or *for whom* something is given and are indirect objects. A pronoun used as an indirect object is always an object pronoun or, as you have learned to say, in the objective case. This explains why the pronoun *me* must be used instead of *I*.

In the second sentence what is the use of *sister* and *me?* In what case are these two words? Why do we make the mistake in the use of the pronoun rather than the noun?

b. Fill the blanks in the following sentences with the correct form of the pronoun. Do not use the same word twice. Explain why your choice is a correct one.

1. Mother gave James and ——— a birthday party.
2. Uncle Will has sent John and ——— a pony.
3. The surprise brought Helen and ——— much pleasure.
4. The author gave ——— and Mr. Smith a very cordial reception. (Why should you not use *me?*)
5. Grandmother has made you and ——— some mittens.
6. He will soon pay John and ——— our salary.

c. Look through the compositions you have in your folder for this construction. Have you used it correctly?

d. Observe the following rules of punctuation:

Use a comma to set off the name of a person addressed.

1. Mary, have you finished your composition?
2. Bring your paper to the desk, John.

Usually a noun that explains another noun is set off by commas. If the word explains which one of two or more is meant, no commas are used.

3. Mr. Brown, our very capable president, has arrived.
4. Longfellow, the poet of the people, wrote "The Children's Hour."
5. My brother Fred is here. (*Fred* is one of two or more.)

In the third sentence preceding, a noun, *president*, with its modifiers, *our very* and *capable*, explains the noun *Mr. Brown*. In the fourth sentence what group of words explains *Longfellow?* In each sentence,

what punctuation is used? Why are no commas used in the fifth sentence?

Use an exclamation point after any word or group of words that expresses strong feeling.

6. *Alas!* how unlucky I am! (Interjection.)
7. What an unusual sunset! (Exclamatory sentence.)
8. *Weeds!* I wish I had never heard the word. (Noun uttered with strong feeling, a nominative of exclamation.)

e. Write sentences illustrating each rule of punctuation given.

f. Punctuate the following sentences:

1. Do hurry *Marie* or we shall be late.
2. Roll on thou deep and dark blue *ocean* roll.
3. Mary *Queen of Scots* was a beautiful woman.
4. *Fifty dollars* how can I ever make so much money?

23. Correct Usage

a. Can you now tell by your ear or eye whether an expression is or is not correct? If you cannot, practice these drills faithfully:

1. This is she.
2. She is the one at whom I laughed.
3. Did you see the children's coats?
4. Mother sent for you and me.
5. He and I will do it.
6. For whom is she calling?
7. They gave John and me the message.
8. Father took Mary and her for a ride.
9. She doesn't know about it.
10. This apple tastes bitter.
11. The boy spoke angrily to me.
12. I sent him with those messages.

b. Fill the blanks with the correct pronoun:

1. They asked Harry and ——— to do it.
2. It was ——— who found the knife.
3. Did you see Fred and ——— at the game?
4. Father took a picture of Mother and ———.
5. He and ——— will do that experiment.
6. Father wants to see Mary and ———.
7. Did you know that Ethel and ——— went last night?
8. Miss Moore wants John and ——— to go home.
9. It was ——— who broke the goblet.

c. Fill the blanks with the correct forms of the verb *be*. Tell the number of each subject first.

1. There———many people here.
2. Every one of you———talking without permission.
3. All the boys in the class———excused.
4. There———no pencils left on the desk.
5. Where——— you this morning?

d. Remember to say:

1. Let go. (not *leave go*)
2. I must go. (not *I got to go*)
3. I haven't any. (not *haven't no*)
4. I have gone. (not *have went*)
5. You were here. (not *you was*)
6. This is mine. (not *this here*)
7. He hurt himself. (not *hisself*)
8. We aren't going. (not *ain't*)
9. I saw this kind. (not *these kind*)
10. He fell from his horse. (not *off of*)
11. They were here. (not *they was*)
12. I could have climbed higher. (not *could of*)
13. I used to know how. (not *use to*)

14. I ought to know about it. (not *had ought to know*)
15. I have seen that. (not *have saw*)
16. I have no pen. (not *ain't got no*)
17. I could go later. (*could get to go*)
18. Choose *those kinds*. (not *them kind*)
19. She sits behind me. (not *in back of me*)
20. My mother will help me. (not *my mother she*)
21. I accepted the invitation. (not *excepted*)
22. The reason is that I do not wish to go. (not *the reason is because*)
23. I will return. (not *return back*)

e. Write interesting sentences of your own, using the above forms correctly.

f. Read these sentences until they sound familiar to your ear:

1. It was we girls who gave the play.
2. Let us girls carry the flag.
3. The lunch will go with us girls.
4. Tell us girls what to do.
5. Come with us girls.
6. We girls are going to lunch now.

g. Fill the blanks in these sentences with *we* or *us*. If your ear does not tell you which form is the correct one, use your knowledge of grammar.

1. —— girls are going to the theater.
2. Have you seen —— girls dance?
3. It was —— boys who planned the circus.
4. Do you think they will invite —— girls?
5. Mother thought she saw —— boys.
6. She thinks that —— boys did it on purpose.

h. Write these expressions in another way; as, *the eye of the horse, the horse's eye; I am, I'm.*

the bundle belonging to the woman
the buckets carried by the milkmaids
the ring belonging to the lady
the rattle belonging to the baby
the box belonging to the boy
the tails belonging to the mice

I am	cannot	it is
have not	had not	they are
do not	has not	you are
are not	does not	I will

i. Learn to pronounce these words correctly. Use them in original sentences. Give the antonym for the words in italics.

favorite	forehead	handkerchief	industry
February	*forget*	hearth	inquiry
fellow	*genuine*	history	*interesting*
figure	geography	horizon	Italian
follow	government	hundred	language

24. Publishing a Paper or Magazine

Many children in this grade in both city and country schools successfully publish a paper or magazine. If the work is well done, the paper is not only a credit to your school, but also a real benefit to you. It makes you better acquainted with the other pupils, keeps you informed concerning the various school activities, and, most important of all, provides you with an unusual opportunity to learn how to write clearly and interestingly.

It is not so difficult as you might imagine to publish a school paper. There is a number of ways in which pupils can manage the matter if they are really in earnest. Gather all the information you can on one or all of the following topics so you will be ready to take part in a discussion of the advisability of such an undertaking. You may obtain information by looking through newspapers and magazines, by consulting friends who have been in schools where papers have been published, by talking with men or women working in newspaper offices, and by visiting a place where a paper is published.

In the meantime you may learn something about writing news items; in fact, you may try your hand at it, to prove your ability to help in this project.

There is one principle that must always be observed in making a newspaper of any kind. *You must interest your readers.* Otherwise your paper will not be a success. Since your readers will be your classmates, your paper must deal with material of interest to them. The football team, the baseball team, the debating club, a school entertainment, a school visitor or lecturer, general information pertaining to various school subjects — these are the things which will in the main please your readers.

A news item must be truthful. You must verify your news, not take it just from hearsay.

Newspaper style must be unusually clear. Readers want to know easily and quickly what the item is

about. Generally the first sentence contains the most important facts—the who, where, why, and when of the event. The remaining sentences will contain a detailed discussion of the facts given in the first sentence. The illustrations that follow will give you an idea of the way news is packed into the first sentence:

1. The most hotly contested football victory of the year was that gained by the Westmoreland High School team when it met the North End team on the Rugby Field last Tuesday.

2. The eighth-grade children in charge of Miss Smith enjoyed an unusual outing last Tuesday when they visited the county fair.

3. William Jones, the captain of the football team, met with a painful accident yesterday at practice when he was tackled and thrown, breaking his left arm above the elbow.

4. The seventh-grade pupils in Miss Brown's room had an unusual opportunity yesterday to gain information first-hand, when Harry Jones, one of the pupils in the sixth grade, brought in his large collection of birds' eggs and explained the nesting habits of each bird.

The item below, taken from the *Chicago Tribune*, is true, interesting, and clearly expressed.

He Got a Good View of the River and a Very Sore Head

George Jones, five years old, living at 718 Oxford Place, thought he would get a better look at the Chicago River by sticking his head between the bars of the Michigan Avenue Bridge. The view

was fine, but it took the combined efforts of members of Squad No. 1 of the Fire Department to get him out again. The bars were pried apart so that the boy could withdraw his head.

a. Try to make use of the information you have just gained, by writing a news item upon one of these topics or upon one you have in mind. It may be that one of these topics suggests an event that has really taken place in your school:

How We Won	The New Teacher
A Close Contest	An Interesting Lesson
Our Last Program	A New Game
The Short-Story Contest	On the Playground
The New Library	Almost a Fight
Our Football Victory	A Day of Mishaps
The New Yells	What Came of an Error

Remember these points:

The news item must be true.
It must be interesting.
It must be clear.
The first sentence should contain the most important facts.
The details should be told in order.
The sentences must be complete.
Margins must be observed.
Spelling must be correct.
Writing must be neat.

When you have finished, revise your work. Make every sentence your very best. The editor will have no time to rewrite any of your sentences or correct your spelling or capitalization.

25. The Editorial Page

If you have really decided to publish a paper, the lessons that follow will be full of interest. If you have chosen any special part of the paper to which you will contribute, Lessons 25, 26, and 27 following will help you. This part is concerned with the editorial work, which is one of the most important parts of the paper.

An editorial is a carefully stated comment upon some event and is usually intended to influence the reader to a certain course of action. For instance, some boys have disobeyed a certain rule. The editor may call attention to the matter and speak about the bad effect such conduct will have upon the school. He may urge greater loyalty through the observance of the regulations. It may be that a new piano is needed. An editorial may mention the need and suggest some special manner of raising the money. The editor must keep his eyes open and make the most of every opportunity to increase loyalty and pride. Prove your ability in this field by writing a paragraph of six or eight sentences upon some topic that is especially applicable to your school.

The following editorial appeared in a children's paper. Does it apply to your school?

School Spirit

How many of us know the importance and the joy of good school spirit? School spirit is as important to the schools as teachers and courses of study.

What would be the use of good books and careful teaching if the children did not work together to profit by the opportunities and advantages offered them?

Many children do not like to play basketball, baseball, and other games. They forget the friendly competition which is part of those games and an important element of good school spirit. Basketball, baseball, and volley ball are not only good for those who take part, but also they are good for the school.

We need school spirit. Will you not coöperate in trying to develop it?

You may be able to find a suitable topic by thinking of good sportmanship, clean lunching places, classrooms, yards, etc., writing on walls, teasing smaller children, going directly home from school, taking an interest in school work, in athletics, in loyalty to the school.

26. The Funny Section

Nearly every paper introduces some humor into its pages in the form of jokes or cartoons or both. The funny column frequently leads people to read the rest of the news. It should be easy for you to find plenty of this kind of material. In every school there are always funny things happening. Very often a pupil makes a funny answer in class and all have a good laugh. Thoughtless children sometimes give very funny definitions. Here are two: *A blizzard is the inside of a hen. A mountain range is a large cook stove.*

Always remember never to poke unkind fun or hurt people's feelings. You should laugh with people, not at them. Here are some jokes. Can you find or write others?

In spite of repeated warnings from his father, little Bobby persisted in driving nails into blocks and boards. One morning Dad heard the familiar pounding, and, looking out, he saw Bobby banging away, his little sister Mary sitting beside him apparently looking on.

"Haven't I told you, Bobby, that you will smash your finger if you drive nails?" the father asked.

"Yes, I know, Dad, but Mary's holding the nail."

— *Tid Bits.*

"Willie, where did you get that black eye?"

"Johnny Smith hit me."

"I hope you remember what your Sunday-school teacher said about heaping coals on the head of your enemies."

"Well, I didn't have any coal, so I just stuck his head in the ash barrel."

— *Source unknown.*

"My house ought to be warm next winter."

"Why?"

"The painter gave it two coats."

— *Chicago Daily Journal.*

A little girl received a nicely engraved invitation to an afternoon party in honor of a playmate's birthday. Delighted at the prospect, she gave the invitation a second reading, and then she suddenly began to cry. "It says from 3 to 5," she explained to her mother, "and I'm 6."

—*Kansas Star.*

27. Story-Telling Department

You will wish to have a story-telling department in which you will publish the best of the oral and written incidents that you give in your daily work. In addition, those who have shown natural ability in writing will volunteer to launch a Fairy-Story Contest, or a Favorite-Story Contest, or a Family-Tradition Contest, or a Continued-Story Contest.

28. Poetry

Who are the poets in your room? The publication of a paper or a magazine will be an incentive to those who write poetry. Some may have a folder of poems laid away. Bring them out, revise them, and present them to this department for publication.

OPPORTUNITY WORK

There is much work of a very pleasant kind that can be done on the newspaper by those who have special talent for that work. Special editions of the paper may be issued for unusual events connected with the school. A garden or bird or tree-planting edition might be planned for the spring. An out-of-door number would interest those who are fond of athletics. An edition for each of several great Americans — Washington, Lincoln, Franklin, Roosevelt — would interest those who are public-minded. The clean-up campaign or the safety-first drive would make a profitable number. Perhaps a picnic, or an excursion, or a pageant, or a play will suggest material for a special edition.

CHAPTER IV

MORE ABOUT PRONOUNS

29. The Personal Pronoun and the Compound Personal Pronoun[1]

You have learned that pronouns change their form to show the person who is speaking, or who is spoken to, or the person or thing spoken of. Since these pronouns refer to persons, they are classed as **personal pronouns.**

a. Select personal pronouns in the paragraph below, stating whether each is first, second, or third person:

Whiz! Whir-r-r! It is past. What was it? Look out! Here comes another! Whir-r! whiz! whir-r-r! They are ice boats and have runners like a sled. The wind fills their sails, making them go faster than a boat on the water, faster than the swiftest horse. They are too dangerous to run on the crowded canals in the city. They must stay on the lakes, or river, or on the great canals outside of the town. Even here they must stay on their own side of the canal and we must stay on ours, or some one will be hurt.

b. On page 349 is a list of personal pronouns. Arrange them in three lists according to first, second, and third person. This will show that you understand the modification called person.

[1] For the "Declension of Personal Pronouns" see Appendix, Lesson 29A.

I	we	mine	she
me	their	hers	our
you	my	theirs	they
her	them	his	its
us	yours	ours	your
it	he	him	

c. Now rearrange your list, writing the plural of each singular pronoun after it. This will show whether you understand number.

d. Select those that tell by their form whether they are masculine, feminine, or neuter. This will show your knowledge of the modification gender.

e. Rearrange your pronouns again in three groups. In one group place those in the nominative case; in another place those in the possessive case; in another those in the objective case. This will prove that you understand case.

A personal pronoun is a pronoun that shows by its form whether it denotes the person speaking, the person spoken to, or the person or thing spoken of.

Compound personal pronouns are made by the addition of *self* or *selves* to certain pronouns; as, I hurt *myself*. We shall do it by *ourselves*.

f. It is important to know to which pronouns *self* and *selves* are commonly added. Notice that *his* and *their* are not among the pronouns in the list below.

myself	itself
himself	ourselves
herself	yourselves
yourself	themselves

g. A compound personal pronoun can be used as subject or object only when accompanied by another pronoun. Notice that this gives emphasis to the statement.

1. I *myself* will ask permission.
2. He will do it *himself*.

A compound personal pronoun is used as object of a verb or preposition only when it refers back to the subject of the sentence.

1. She made the dress for *herself*.
2. They seated *themselves* in the front row.

h. In the following sentences find the pronouns. Tell the number and person of each and give the reason.

1. Send her to me.
2. She was trying to write a letter to her mother.
3. They loved their country's flag.
4. I will do it for myself if I can.
5. They claimed the money was his.
6. The truth itself is sometimes not believed.
7. The smallest one of those dogs bit his master.
8. You will find your book in his desk.
9. We told them where she went.

REVIEW

i. Write the singular possessive and plural possessive of the following nouns:

child	thief	mouse
soldier	hero	calf
daughter	baby	fairy

30. The Antecedent

In some sentences there is a word or group of words to which a pronoun refers; as, *Each should look after his own.* *His* refers to the pronoun *each.* *They told me their story.* *Their* refers to the pronoun *they.* This word or group of words for which the pronoun stands is called the **antecedent.** Often the antecedent is not expressed.

a. In the following sentences find the antecedents, if any, of the words in italics. Determine whether the pronoun agrees with its antecedent in person and number.

1. Each man was given time to tell *his* story.
2. "We gave you *her* book," said Mary.
3. The workman, worn out with a year's toil, asked *his* employer for a holiday.
4. They have broken *their* toys.
5. I have lost *my* books.
6. She had given the dog a bone, hoping to keep *him.*
7. They should have seen *us* getting the berries.
8. Jumping rope caused *her* illness.
9. Every one came early to get *his* ticket.
10. He had with *him* many books.
11. Just before sunset I scrambled *my* way through the evergreens to the hut of *my* friend.
12. Every child should raise *his* hand.
13. He had gripped one of the berries in each of *his* little fists and crushed *them* to pieces.
14. They held *their* meeting on a bench before a small inn.
15. He shared his food with Wolf, his dog.

31. Applied Grammar

The sort of grammar that is memorized and never used will not long be remembered. Grammar to be useful must be applied immediately to make your speech correct and your written work more effective. You will now use your knowledge of pronouns to test whether or not the pronouns you hear are correctly used. Here are some sentences gathered from the conversation of pupils in your grade. How will you find out whether they are wrong or right?

1. Jane tossed her ball to me.
2. Every boy respects his parents.
3. The children did their own work.
4. You may carry your own books.
5. Every one did their own work.

Learn to attack your problem in this way: *Her* in the first sentence is a pronoun, third person, singular number, feminine gender. Its antecedent is the noun *Jane*. *Jane* is third person, singular number, feminine gender. The rule is:

Pronouns must agree with their antecedents in person, number, and gender.

Since the pronoun agrees with its antecedent in person, number, and gender, the sentence is correct.

In the second sentence, the pronoun *his* is third person, singular number, masculine gender. Its antecedent is *boy*, which is third person, singular number, masculine gender. The pronoun *his* is correctly used, for it agrees with its antecedent in person, number, and gender.

In the third sentence the pronoun *their* is third person, plural number, and is used for both the masculine and the feminine gender. Its antecedent is *children*, third person, plural number, used with both genders. Does the pronoun *their* agree with its antecedent in person, number, and gender? Is it or is it not correct?

Try the fourth sentence by yourself. Begin this way: *Your* is a pronoun.

In the fifth sentence, *their* is a pronoun, third person, *plural number*, used for both the masculine and the feminine gender. Its antecedent is *one*, third person, *singular number*, used for either masculine or feminine gender. These two do not agree in number; therefore *their* is an incorrect pronoun to use. We have no singular pronoun, third person, that applies to either masculine or feminine gender. Under these circumstances, the pronoun *his* is commonly used. Be careful about sentences in which a pronoun refers to *every*, *each*, *some one*, *anybody*, *somebody*, etc. These words are always singular in number and must have a *singular* verb for a predicate and be referred to by a *singular* pronoun.

a. In the following sentences fill the blanks with the correct pronoun. Do not choose the pronoun until you have decided upon the person, number, and gender of the antecedent.

1. Each pupil should try to correct —— own errors.
2. John and Mary have found —— books. (A compound subject connected by *and* is plural number.)
3. We have learned —— new song.

4. The men made —— own boat.
5. The Pilgrims sprang to —— feet.
6. Every one carried —— lunch.
7. No pupil may leave —— place.
8. Has somebody left —— hat?
9. The snake has changed —— skin.
10. The report brought —— writer applause.
11. Both John and Mary have received —— report cards.
12. All the robins left —— nests.
13. Neither Mary nor Fred writes —— best.

b. You have heard the following expressions. Decide by applying your knowledge of grammar whether they are correct.

1. Is every one in (*his* or *their*) place?
2. Neither of the girls has (*her* or *their*) hat.
3. Each may take (*his* or *their*) pens.
4. Everybody, take (*his* or *your*) hat. (Is *Everybody* first, second, or third person?)

c. In the following sentences the compound personal pronouns are correctly used:

1. The king *himself* could not release the man. (not *hisself;* there is no such word)
2. The little Red Hen did it *herself.*
3. They must wash the dishes *themselves.* (not *theirselves;* there is no such word)
4. We shall build our playhouse *ourselves.*
5. The message *itself* was incorrect.
6. I will try it *myself.*
7. They asked her and me to decorate. (not *her* and *myself*)
8. She and I will attempt to cross. (not *she* and *myself*).

Fill the blanks in the following sentences:

1. The savages —— slipped from tree to tree.
2. Priscilla —— was burning with fever.
3. The captain —— came ashore.
4. There was the little girl —— in a sailor suit.
5. Let us open the basket ——.
6. Mother and —— shall remain.
7. They brought the soup to Harry and ——.
8. You should not tire ——.

d. Write sentences using the pronouns *yours, theirs, his, its.* Explain and illustrate with a sentence the correct use of *it's.*

e. Prepare a list of eight adjectives that best describe the odors in a kitchen at the time Thanksgiving dinner is being prepared. In order to get the best, look in the dictionary for synonyms of the words you have selected, and revise your list. Your classmates may decide which list recalls the odors so cleverly that you almost smell them. Follow the same directions for adjectives that describe the sounds in the yard at recess; the colors at sunset.

f. Take from your folder a composition, or several if you have time, and select the pronouns. Decide whether the pronouns agree with their antecedents in person and number.

g. Watch the speech of yourself and others for several days, noticing whether the pronouns agree with their antecedents in person and number. You might prepare colored tags, and pin one on any

person who makes an error. If the person who makes the error notices it and corrects himself, he may remove one of his tags.

BLACKBOARD WORK

h. You may plan a one-paragraph composition upon some interesting experience you have had during the last week. Try to select one that no one in the room knows about. Plan it exactly as if you were to write it on paper, but, if there is room enough, write it on the blackboard instead. When all are ready, criticize the composition first with regard to the use of pronouns. Select each pronoun and tell its number and person. After this find the antecedent, and tell its number and person. Decide whether they agree. If there is time, the composition that tells the story in the best way may be selected. Try to tell what made you decide that it was the best story. It might be one or several of the following points:

1. An interesting subject
2. Interesting details
3. Well-chosen adjectives and adverbs
4. Complete sentences
5. Variety in the kinds of sentences
6. Clearly expressed sentences
7. Correct punctuation, capitalization, and spelling
8. Correct grammatical forms

i. Prepare sentences in which pronouns are used in as many ways as you have studied. Write the sentences upon the board, leaving blanks for the pronouns. Exchange places and fill the blanks.

32. Correct Usage

Train your ear to hear correctly and your speaking muscles to say correctly without stopping to think of the grammatical rule.

a. Read these questions and answers aloud if possible until they sound familiar to your ear:

1. Who is it? It is I. It is he. It is she. It is they.
2. Who left the window open? It was not I. It was not she. It might have been he.
3. Did you or she bring the flowers? It was neither she nor I. It was he and Tom.
4. Whom did they invite to the party? They invited him and me.
5. Were you the only ones invited? All except Mary and her were invited.
6. Who will go to see her? You and I will go. He will go.
7. What children were present? We were there. They were there. All the children were there.
8. Where did Tom sit? He sat between him and me. He sat between him and her.
9. Who is going, you or I? I.
10. With whom did you play? I played with him and her.
11. Whom did you send? I sent Fred and him.
12. Of whom were you speaking? I was speaking of Grace and her.
13. He will carry it himself.
14. Every one will get his own pen.

b. Prepare at least ten questions that can be answered by the use of two pronouns or a noun and a pronoun. Arrange your questions in such a

way that some will require object pronouns when answered. You may choose sides if your class is large enough and ask one another questions. A score keeper will keep tally of the number of errors. If a child does not ask or answer before the score keeper counts ten to himself, a mistake will be counted against his side. Try to make yourself so familiar with these questions and answers that you will help your side win.

c. Write sentences using the following expressions correctly. If you are not certain of the correct use, look for the word in the Index of your book under "Correct usage." Then turn to the pages indicated and learn how each one is correctly written. Use the dictionary for others.

between — different from — kind of — this kind
among — wait for — sort of — those kinds

d. Some of the sentences that follow require one word or two words to fill the blank. In others, no blank should have been left. Copy the sentences correctly. Can you tell the common error which these sentences illustrate?

1. He fell —— the horse.
2. I would —— if I could.
3. I didn't do ——.
4. Mary, —— went.
5. I have —— a book in my desk.
6. Where are you going ——?
7. Where is the paper ——?
8. The candy has all been eaten ——.
9. This —— knife is mine.

e. Fill the blanks with the correct form of the verb. Consult your Index by looking for verbs under "Correct usage."

1. Have you——the required amount? (*do*)
2. Where have I——my wraps? (*lay*)
3. Is the baby——in her crib? (*lie*)
4. ———the moon look bright tonight? (*do*)
5. I——you do it. (*see*)
6. They——away as fast as they could go. (*run*)
7. He——to school late yesterday. (*come*)
8. ———he recited? (*have*)
9. The bell has——for recess. (*ring*)
10. I have——my word of honor. (*give*)
11. ——they looking for Grace? (*be*)
12. The letter was——before you arrived. (*write*)
13. Mary——the diagram correctly. (*draw*)
14. Mother——the letter to me to mail. (*give*)
15. Father has——for me. (*come*)

f. Make short sentences using these expressions. Be ready to read them rapidly.

don't you	used to	did you	look at
give me	go on	have you	not at all
doing it	going to	has to	see them

g. Do you mispronounce these simple words? Prove that you are careful in their use by writing sentences and reading them aloud rapidly.

across	chimney	engine	why
again	because	apron	yes
been	which	Wednesday	can
just	often	Tuesday	saw
catch	what	every	get

h. Have you been corrected recently for misspelling those words that are pronounced alike but spelled differently, **homonyms** as they are called? Study these sentences, copy the pairs of words or words often confused, close your book, and test your ability by writing original sentences.

1. There were three people along as we entered the cave and went through a long tunnel.
2. When Ted went to the fair he paid only half fare.
3. Examination day is already here, but the pupils are all ready.
4. The man from whom we usually buy our fruit has already gone by.
5. Of course, you can easily see that this cloth is much too coarse for the purpose.
6. They can see the sea from the garden path.
7. Did you hear that Mr. Smith discovered an interesting fossil here?
8. I know of no better way to do this.
9. If you hurry, you may be able to meet Jack and ask him to get the meat for dinner.
10. Mary surely knew better than to wear her new hat on a rainy day.
11. John felt some pain when he cut his hand on a broken pane of glass.
12. Each one of this pair of twins must have a ripe pear.
13. The two countries would not agree to peace unless they each received a large piece of new territory.
14. The principal of our school insists that we observe the principle of courtesy toward one another.
15. They rode through a beautiful summer's day over the road to Charleston.

16. The Captain was obliged to offer his new sail for sale.

17. She must not make that seam on the bias if she wants it to seem straight.

18. The little ship sailed straight through the narrow strait.

19. Mary interrupted her fanciful tale long enough to pull the indignant cat's tail.

20. Their books are over there on that desk.

21. John accidentally threw a ball right through the dining-room window.

22. There are two people too many in this swing to keep it balanced.

23. For all of a week he has been too weak to speak.

24. Andrew said his little brother had read Little Red Riding Hood.

25. Did you write the letter to the right address?

A very interesting game, if your class is large enough, is to choose sides. The game begins with the first student, who spells one of a pair of homonyms, gives a sentence containing it, and calls upon the first one on the opposite side, who must spell the other one and use it in a sentence. He now thinks of a word which he spells and uses in a sentence. The second one on the opposite side must spell the other word of the pair. A score keeper keeps a record of the errors.

i. Two children may be selected to choose sides. A child on one side will give a group of words; a child from the other side will tell whether it is complete or incomplete, and complete it if necessary. Each child should prepare a list of at least ten groups of words, some of which may be dependent clauses.

33. Observing Better Speech Week

A movement among all those interested in advancing the cause of better English has resulted in what is known as Better Speech Week. All organizations, especially schools, have been asked to join in the observance of the week, which usually comes early in November. If you make the events of this week as interesting and as varied as you possibly can, you will perhaps receive enough inspiration to make every week in the year one of improved speech. Better Speech Week, by calling attention to the common blunders in a dramatic way, and by showing how much better it is for every one to use clear and beautiful English, provides an incentive to persevere in good usage drills until correct speech becomes a fixed habit. The whole community should be interested in this week, but you should be most concerned with what you can do in the school. Among the most valuable devices that have been carried out in other places in observing this week are the planning and making of posters, slogans, tags, jingles, contests, parades, programs, surveys of incorrect expressions. You will not wish to scatter your efforts over all these devices, but you will wish to concentrate on a few that are best adapted to your class. To decide this point, think over what can be done along any one of these lines from the standpoint of their purpose and their use in urging pupils on to greater effort in obtaining good speech, and prepare a talk which you will give before the class. After all have

spoken, or as many as time will permit, you may decide by vote which devices should be used.

To gather yourselves in groups or committees for work, you may each write a brief paragraph upon this topic: "The Part I Can Take in Better Speech Week." Your teacher or a committee will use these paragraphs as a means of assigning to every child the kind of work he likes best. All can help with the speech survey by handing to the proper group a list of all incorrect expressions they hear. Some one from the group will talk about these errors during speech week.

Many children have enjoyed making a rimed alphabet. This is the beginning of an alphabet that secured a prize:

A is for ain't—refuse to use it.
Isn't is right—be quick to choose it.

Do you think these slogans will catch and hold attention? Perhaps you can make better ones:

One road to success—Good English
Better Speech, Better Americans
Loyal students use good English. Do you?
Speak correctly. It may mean a good position for you.

A play is also an effective means of getting over a message. There follows on page 364 the plot of a little play written and staged by a boy of ten years. You may be able to write an original play or to finish this, drill the actors, and manage all the details that go toward making a successful play.

SCENE 1. The king and his war council are seen discussing the fact that Prince Slang and some of his soldiers have entered the city. The strength of the army is proved by the number of reports of incorrect English used. The king urges his councillors to make every effort to discover and imprison these men.

SCENE 2. Prince Slang disguised as Prince Good English enters the palace and finds the princess in the garden. Even though he makes every effort to keep up the disguise, the princess recognizes him because of his poor English and gives the alarm. At once the soldiers of Prince Slang appear at every entrance. They are about to carry off the princess when the real Prince Good English and his army arrive and rescue her.

SCENE 3. Prince Slang and his men propose that they learn to speak good English and join the army of Prince Good English.

34. The Relative Pronoun[1]

a. Since mistakes are made in other classes of pronouns than the personal pronoun, you will need to study them. To study the relative pronoun (for that is the one you will use next), it will be best to review independent and dependent clauses.

Select the independent and dependent or subordinate clauses in these sentences:

1. The man who was lost is here.
2. The man whom you saw is your friend.
3. The girl whose composition was accepted is happy.

[1] For a more extended study of the relative pronoun see Appendix, Lesson 34A, p. 533.

4. This is the best apple that I ever tasted.
5. This is the package which you sent.

In the first sentence *who* stands for the noun *man* and is therefore a pronoun. It connects the dependent clause *who was lost* with the independent clause *the man is here*. It is also the subject of the verb *was*. In the second sentence there is a word used in much the same way. *Whom* **relates** to the noun *man* and is therefore a pronoun. It connects the dependent clause with the independent clause, and it is the object of the verb *saw*.

In the third sentence the pronoun *whose* modifies the noun *composition* and might be called a possessive adjective, but it joins two clauses. Name the clauses. Tell which is independent; which is dependent.

In the fourth sentence there is a pronoun that is used in exactly the same way as the one in the first sentence. Tell what it connects, what noun it relates to, and its construction in the sentence.

Find, in the fifth sentence, a pronoun that relates to a noun, that joins two clauses, and is object of the verb in its own clause.

Study the sentences once more to find whether the dependent clauses are adjective or adverbial.

The word to which a pronoun refers is its antecedent.

The antecedent of *who* and *whom* is always the name of a person. The antecedent of *which* and *what* is always the name of a thing. The antecedent of *that* is the name of a person or a thing.

Words that are both pronouns and connective words are **relative pronouns.** Those in common use are *who*, *which*, *that*, and *what*. *Who* is the only relative pronoun that changes its form to show its use in the sentence. In the sentences at the beginning of the lesson find the nominative form, *who*, and its use in the sentence; the possessive form, *whose;* and the objective form, *whom*. What is the name of the modification that shows use in the sentence? It is the pronoun *who* that gives us so much trouble in speaking and writing. Can you tell why?

A relative pronoun is a pronoun that connects the clause of which it is a part to its antecedent.

b. *Ever* and *soever* are added to *who*, *which*, and *what* to form compound relative pronouns. Since these pronouns refer indefinitely to persons and things, there is no antecedent expressed. It may be thought of as *anything* or *anybody*. Write the compound personal pronouns. Here are sentences containing them. Write others.

1. *Whatever* you do will be right.
2. *Whatsoever* is accomplished will be creditable.
3. *Whoever* finds it may keep it.
4. *Whomever* fortune favors owes the world some return.
5. Choose *whichever* you want.

Substitute in the first sentence *anything that* for *whatever* and it reads: *Anything that you do will be right.* What kind of pronoun is *that?* What is the

antecedent of *that?* What words could you substitute for *whatsoever* in the second sentence? Substitute *the one who* for *whoever* in sentence 3. What could you substitute for *whomever* in sentence 4? for *whichever* in sentence 5?

Write sentences using *anything that, anybody who, anybody whom, everything that, the one who, the person whom.* Rewrite your sentences, substituting a compound personal pronoun for the words you have used. Be careful to use *who* as a subject pronoun and *whom* as an object pronoun.

A compound relative pronoun is a pronoun that is formed by adding *ever* or *soever* to the relative pronouns *who, which,* and *what.*

6. Select the pronouns in the following sentences and tell to which class each belongs. Think of the use of the pronoun in the sentence and name that use before you name the pronoun. Your thought about it will be something like this: *The lad who was here is an orphan. Who* stands for the noun *lad* and is therefore a pronoun. *Who* connects two clauses and is the subject in its own clause. It is therefore a relative pronoun. Since *who* is the subject, it is in the nominative case.

I

1. The man whom you sent works hard.
2. The picnic which we planned must be given up.
3. The boy who improves will be promoted.
4. Whoever wins will receive the trophy.

5. The animal of which you spoke is a whale.
6. The lady whom you saw is my mother.
7. We found the child whose paper was lost.

II

1. The plan upon which they had agreed was an excellent one.
2. The words that the dear old man spoke gave new strength to George.
3. Whatever is worth doing at all is worth doing well.
4. It was surrounded on all sides by peaks which were continually covered with snow.
5. I cannot find what I want.
6. The Golden River, which sprang from one of its lower elevations, was now nearly in shadow.
7. There comes a girl whose name I cannot remember.
8. Never put off until tomorrow what you can do today.

III

From your reader select eight illustrations of relative pronouns and two of compound relative pronouns.

CORRECT USAGE

d. Fill the blanks in the following sentences with *who*, *whose*, or *whom*. Be careful to tell whether the word is subject, object, predicate pronoun, or modifier before selecting the correct word.

1. The men —— spoke were my friends.
2. The hunters about —— you inquired are here.
3. —— toy did you mend?
4. The musicians —— you wish are busy.
5. He drilled the class —— work you enjoyed.
6. His companions, —— are alone, will speak with you.

e. Fill the blanks with *who*, *what*, or *which*:

1. The sail of —— you spoke is torn.
2. John's story was the best —— was told.
3. I cannot find —— I want.
4. The boy —— came is now in school.
5. This is the child of —— you spoke.

f. Fill the blanks with a compound relative pronoun:

1. —— loses will buy the candy.
2. I will write —— you wish.
3. —— he does, he does well.
4. Be contented with —— you receive.
5. —— comes is mine.
6. I will choose —— I see.

35. The Interrogative Pronoun[1]

a. From the following sentences, select the pronouns that ask questions:

1. Who are you?
2. Whose is this?
3. For whom did you ask?
4. Which pleases you?
5. What is that?
6. Which shall I take?
7. Who wrote it?
8. What shall I do?

Pronouns that ask questions are called **interrogative pronouns.** *Who*, *whose*, and *whom* are used in asking about persons; *what* is used in asking about things; *which* is used in asking about either persons or things.

[1] For the distinction between the relative and the interrogative pronouns, see Appendix, Lesson 35A. If a more extended course in grammar is given, demonstrative and indefinite pronouns should be included. See Appendix, Lessons 35B, C, pages 535-540.

Since an interrogative pronoun stands for something about which we are asking for information, it has no antecedent expressed. The use of the interrogative pronoun in the sentence determines the case. Which pronoun has a case for the nominative? for the possessive? for the objective? Which interrogative pronouns do not change their form? With which are we likely to make mistakes? Why?

An interrogative pronoun is a pronoun that asks a question.

b. The different uses of interrogative pronouns are shown below. Tell the use and case. Remember:

The subject of a verb is in the nominative case.
The predicate pronoun is in the nominative case.
The object of a verb is in the objective case.
The object of a preposition is in the objective case.
The indirect object is in the objective case.

1. Who repaired the faucet?
2. Whom did you test?
3. To whom shall I apply?
4. Whose picture is this?
5. What did you write?
6. What is coming?
7. For what shall I ask?
8. What will you do?
9. Which is it?
10. Which did you send?
11. Of which is this a sample?
12. About whom do you wish to know?
13. Did you learn who lost it?
14. Which class won the game?

36. Possessive Pronouns [1]

Since you have already learned that pronouns show ownership just as nouns show ownership, you will easily recognize the following as possessive pronouns: *mine, ours, yours, hers, his, theirs.* Other pronouns show ownership, but they modify nouns and are usually spoken of as possessive adjectives. Some of these are *my, your, her, his, its, their.* Possessive pronouns are important to study because mistakes are made in writing them. They show ownership by their form without the use of an apostrophe.

a. Decide from the following sentences whether they change their form to show number or case:

1. Whose hat is this? It is mine.
2. Whose gloves are these? They are mine.
3. Mine are ready for you. Can you find mine?
4. May I take yours? Take ours, instead.
5. Ours were on the table beside yours.
6. Is it hers, or is it theirs?
7. Hers are in her room. Yours are in the closet.
8. Where is her pencil? It is here. Yours is here, also.

A possessive pronoun is a pronoun that shows ownership or possession.

b. Write sentences using each of the possessive pronouns as the subject of *is, are, was,* or *were;* as the predicate pronoun.

[1] For a summary of the classifications of pronouns, see Appendix, Lesson 36A, page 540.

c. Write sentences using the pronouns listed on page 371 as possessive adjectives.

d. From five compositions in your folder select the pronouns and prove that they are correctly used.

e. Observe the recitations of your classmates for one day and list the pronouns. Which are used most extensively in speech? Did you hear any pronouns used incorrectly? Were you able to correct them by means of your knowledge of grammar?

37. Applied Grammar

Have you ever tried to fit the parts of a picture puzzle together? Many boys and girls think it great fun. Fitting the parts of a sentence together makes one think of putting the parts of the puzzle in the right places.

Pronouns, like the parts of the puzzle, have many forms. One class has different forms to show person, number, gender, case. Can you name one such pronoun? One class has forms to show case only. Do you know which class it is? Other classes have forms to show number. Can you name them? To fit these pronouns correctly into their places requires some grammatical knowledge. Many children have always heard these pronouns correctly used and have learned to use them in the right way without knowing any rules. But it is a good thing to know the rule, for then you can test any sentence about which there is a question. Suppose you were asked this question: "Which is right? *Every boy is in his place,* or *Every boy is in their place?*"

Could you tell and explain the answer? You should go about it by asking yourself certain questions, answering them, and coming to a certain conclusion.

What is the antecedent of *his* or *their?* Answer: *Boy.*

What is the person, number, gender of *boy?* Answer: Third person, singular number, masculine gender.

Which pronoun is third person, singular number, masculine gender? Answer: *His.*

My conclusion is that *Every boy is in his place* is right, for

Pronouns must agree with their antecedents in person, number, and gender.

a. Explain which of the words in the parentheses is correct in the following sentences:

1. We are happy with (*their* or *our*) work.
2. Not a boy in the class knew (*his* or *their*) lessons today.
3. Each of the passengers offered (*his* or *their*) assistance.
4. The children who have brought (*his* or *their*) lunches may remain in the room.
5. If any one wishes paper, let (*him* or *them*) raise (*his* or *their*) hand.
6. Any girl wishing to sell (*her* or *their*) book may bring it to me.
7. No wise person would have left (*his* or *their*) purse there.
8. If a person is caught picking flowers in the park, (*he* or *they*) will be arrested.

9. If any one wishes a pen, (*he* or *they*) may have it.
10. Which of the boys left (*his* or *their*) pen lying on the desk?
11. Nearly every one of the exercises had a mistake in (*it* or *them*).

b. An error in the use of the interrogative pronoun comes about through not using the correct case.

Nominative case	Who
Possessive case	Whose
Objective case	Whom

You must be certain that you know the *use* of the word in the sentence. Can you find correctly the subject, predicate, object, predicate noun or pronoun, object of preposition, indirect object? Test yourself with these sentences:

1. This boy is he.
2. They will give him a present.
3. The president of the class will speak to you.

If your test is not perfect, you should turn to the Index, find each of the uses mentioned above, and review the first lesson given under each use. Having finished that, you are ready to choose the correct word in each of the sentences that follow and explain why it is correct.

1. (*Who* or *whom*) is coming?
2. For (*who* or *whom*) did you ask?
3. (*Who* or *whom*) is this singing?
4. To (*who* or *whom*) did you give that knife?
5. (*Who* or *whom*) are you laughing at?

6. Among (*who* or *whom*) did you divide the candy?
7. (*Who* or *whom*) shall I send?
8. (*Who* or *whom*) are you helping?
9. (*Who* or *whom*) is this?
10. (*Who* or *whom*) will they make president?

c. Your review of use of words in the sentence will help you to avoid errors in the use of relative pronouns. In each of the sentences that follow, find the relative pronoun and decide upon its use in its own clause. It is this use that determines whether *who*, *whose*, or *whom* should be used.

1. This is the man to (*who* or *whom*) you wrote.
2. The man of (*who* or *whom*) you spoke is a soldier.
3. The boy (*who* or *whose*) book you borrowed has come for it.
4. The man (*who* or *whom*) now owns the house lives far away in Virginia.
5. Among them came the boy to (*who* or *whom*) the knife belonged.
6. Is this the lady (*who* or *whom*) called upon us?
7. The child (*who* or *whom*) we sent has returned.

d. Every verb must agree with its subject in person and number. For that reason it is necessary to know the number of pronoun subjects. The following pronouns are always singular and so take singular verbs, and are referred to by singular pronouns: *another*, *anybody*, *anything*, *each*, *either*, *everyone*, *much*, *neither*, *nobody*, *one*, *other*, *some one*, *something*, *some one else*.

The following pronouns are always plural: *both*, *many*, *others*, *several*. These are singular or plural:

all, any, none, enough, some. It will require much thought and practice to be perfect in the use of these pronouns. Supply the correct form of the verbs indicated by italics and explain why your answer is correct.

1. Somebody——my pencil. (*have* or *has*)
2. Everyone——trying to succeed. (*is* or *are*)
3. Anything he did——well done. (*was* or *were*)
4. Some——invited early in the week. (*was* or *were*)
5. ——nobody seen my little black dog? (*has* or *have*)
6. Every child in the group——pleased. (*is* or *are*)
7. Anything you do——creditable. (*is* or *are*)
8. Everything in the world——animal, vegetable, or mineral. (*is* or *are*)

e. Fill the blanks with personal pronouns. Explain why you chose the word. Could you have chosen any other one?

1. Frank and——told Mary and ——about——.
2. Who is knocking? It is——.
3. They elected Harry and——editors.
4. They gave the flag to John and——.
5. She runs faster than——(can run).
6. ——, ——, and——went with Mother and——.

f. Possessive pronouns are not written with apostrophes. Write sentences showing that possessive pronouns form their possessive case in a different way from possessive nouns.

Remember also that the correct possessive form of *whom* is *whose*. *Whose* is never written with an apostrophe. Write sentences to prove that you use these forms correctly.

g. Follow these directions about the composition that follows:

1. Analyze the first sentence.

2. Name the part of speech of every word in the second sentence.

3. Find an illustration of the use of transposed order of subject and predicate.

4. Find a clause introduced by a relative pronoun; a clause modifying a verb.

5. Find an example of a simple sentence; a compound sentence; a complex sentence.

6. Find nouns and pronouns in the possessive case; the nominative case; the objective case. How are they used in the sentences?

7. Select a predicate noun. Name its case. Select a predicate pronoun and give its case.

8. Explain why *it* is correctly used in the sentence: "I tried to step up on the whole ice, but *it* kept breaking under my feet."

9. What is the part of speech of *winter* in the first sentence? Use the same word in a sentence as a noun; as a verb. What is the part of speech of *ice* in the sentence beginning: *Suddenly, when* . . . . ? Write sentences to show what other parts of speech this word may be.

An Embarrassing Experience

My most embarrassing experience occurred one mild winter afternoon when I was out skating with the boys. We were having a jolly time, for the ice on the shallow little pond had not yet thawed and was in excellent condition. Suddenly, when all were in the middle of the pond, there came a loud cracking and the ice began to give way. Oh, what

a shout there was! All the boys skated frantically to shore. I was not quick enough and sank gently down in icy water that came about to my knees. I tried to step up on the whole ice, but it kept breaking beneath me. There was nothing to do but to plow through it until I reached the shore. I left a track of broken ice behind that looked as if a herd of elephants had passed that way. And you never would believe that boys could laugh so heartlessly at a friend's misfortune as did those boys on shore. I tried to laugh with them, but the embarrassment was too great for me!

When your work has been corrected, find on what points you have missed, look for them in your grammar with the help of the Index, and perfect yourself in the work. Your teacher will give you another test.

h. Give the person, number, and construction in the sentence of the pronouns in the following selection from *The Man without a Country:*

You will take the prisoner on board your ship, and keep him there with such precautions as shall prevent his escape.

You will provide him with such quarters, rations, and clothing as would be proper for an officer of his late rank if he were a passenger on your vessel on the business of his government.

The gentlemen on board will make any arrangements agreeable to themselves regarding his society. He is to be exposed to no indignity of any kind, nor is he ever unnecessarily to be reminded that he is a prisoner.

But under no circumstance is he ever to hear of his country or to see any information regarding it; and you will specially caution all the officers under your command to take care, that in the various indulgences which may be granted, this rule, in which his punishment is involved, shall not be broken.

i. Classify each sentence according to form.

38. Correct Usage

a. Read the following sentences until they seem correct to you. Do you find one that you habitually use incorrectly? Take out your notebook and look for it among the sentences you have already copied. If it is there, or one like it is there, make special effort to read it over and over for several days. Your teacher will give you an opportunity to write it on the blackboard or to repeat it for her every day for a week. Perhaps your family will help you, also.

1. It was he.
2. It was neither she nor I.
3. That package is for you and me.
4. Mother called Mary and me into the house.
5. It was they.
6. It could not have been I.
7. It might have been she.
8. He meant either you or me.
9. Did you ask Lucy or me?
10. Who wants this apple? I.
11. He never does anything.
12. Jane and I were late.
13. She sat between him and me.

14. They sent for John and me.
15. They blamed him and me.
16. I wonder whether or not it was I.
17. You, he, and I will play the game.
18. The man spoke to Mary and me.
19. Between you and me, he is at fault.
20. He is taller than I.
21. This is different from the one you gave John and me.
22. Will you go with Jack and me?
23. Her brother runs faster than I.
24. We girls were excused.
25. That is not for us girls.
26. Others are late as well as we.
27. Each boy must do his best.
28. If any one asks for me, tell him to wait.
29. Each of the girls told her own story.
30. Who will lend me his pencil?
31. Everyone has his faults.

b. How many of the subjects that follow can you substitute for the subject *one* in this sentence? *One of the children is to blame! Either, neither, each, another, many, both, few, everyone, several, none, all, some, any, others, some one.*

c. Fill the blanks in the following sentences with personal pronouns:

1. ——boys went.
2. ——and——were both on time.
3. It is——who is whispering.
4. It was——who read so well.
5. May I go with——and——?
6. Mother gave——and me the cookies.

7. He hurt——.
8. ——and——stayed too long.
9. Mary sat between——and——.
10. He should stop shoving, not——.
11. Did you call for——and——?

d. Fill the blanks with *who*, *whose*, or *whom:*

1. ——are you thinking about?
2. ——was it that bowed to you?
3. This is the lady of——I spoke.
4. ——did you ask for?
5. ——did you see?
6. ——book is this?
7. ——are the children going to visit?
8. To——did he appeal?
9. ——do you suppose asked you?
10. ——asked you?
11. ——shall I choose?

e. Fill the blanks with *this*, *that*, *these*, *those:*

1. We found many wild flowers. I picked——for you. ——I shall keep for myself.
2. Do you see——airplane? Did you see——? He turned himself entirely over.
3. ——is mine. Mother bought——for me. She brought——for you and——one for Martha.

f. Choose the proper form of verbs and pronouns to fill the blanks in the following sentences:

1. Each child (*make* or *makes*) a choice of (*his* or *their*) own.
2. Neither of us (*was* or *were*) anxious to try (*his* or *their*) skill.
3. Each one tries to do (*his* or *their*) best.

4. Men, women, and children were driven from (*his* or *their*) places.

5. Tell the children that——must come in.

6. The pupils (*was* or *were*) noisy, but all (*was* or *were*) quiet when the teacher came in.

7. You (*was* or *were*) walking quickly.

8. Every pupil (*is* or *are*) asked to name (*his* or *their*) choice for class color.

9. No boy (*is* or *are*) here without (*his* or *their*) lunch.

10. Each of the two girls (*was* or *were*) given a medal.

11. Give each teacher (*its* or *her*) ticket before noon.

12. They tried to tell everyone what (*they* or *he*) should do.

g. Rewrite these sentences, making it clear to whom the pronouns in italics refer:

1. When the children were visiting their cousins, *they* showed *them* how to play checkers.

2. Mary told her sister that *she* must hurry.

3. John showed James the shell of which *he* was so fond.

4. The boy told his brother that *his* dog was lost.

5. Jane's aunt said her friend might come to visit if it was convenient for *her*.

h. Copy the following conversation, paragraphing, capitalizing, and punctuating it correctly. Remember that it is customary when another person speaks to make a new paragraph. If you are not certain about the punctuation of quotations, or the writing of contractions, or possessive pronouns, refer to the Appendix or look for rules in your text. Supply a suitable title. After your work has been finished, your teacher will read the

correct form point by point. Indicate errors in the margin. Afterward you may classify your errors under paragraphing, capitals, and punctuation. A subtopic under paragraphing will show whether the paragraphing is for quotations or a new subject. The subtopic under each heading should show you exactly on what points you need more practice.

' would you like to play in the attic asked aunt martha when she saw the three unhappy children that rainy morning the children started at once attic was a magic word with them lets play that everything here is ours, said mary oh yes, and shall we decide which will be johns which will be yours and which will be mine, asked dick ill be an old lady of long ago replied mary and these dresses will be mine its a long time since ive played at dressing up then this is hers agreed dick as he tossed over an old fashioned hat as for me ill be a soldier this helmet is yours of course said john passing it to him and that must be his too exclaimed mary pointing to an old sword both uncle david and uncle paul were soldiers and these things must be theirs explained dick as he opened a trunk containing soldiers uniforms

BLACKBOARD WORK

i. Write upon the blackboard ten sentences each of which shall contain a blank that can be filled with a pronoun. Try to write some sentences with very troublesome pronouns that will try the mettle of the one who fills the blanks. Exchange places and fill the blanks. Return to your own place. Is every blank correctly filled?

39. Using Words of Exact Meaning

The Enchanted Waterfall

Once upon a time there lived alone with his father and mother a simple young woodcutter. He worked hard all day on the lovely hillside, or among the shady trees of the forest. But work as hard as he could, his earnings were still very small, and he could bring home but little money to his old father and mother. This grieved him very much, for he was an affectionate and dutiful son.

For himself he had but few wants, and was easily pleased. His mother, too, was always cheerful and contented. The old father, however, was of a selfish disposition, and often grumbled at the poor rice, washed down with weak tea, or, if times were very bad, with a cup of hot water. "If we had but a little saké, now," he would say, "it would do one's heart good." And then he would reproach the simple young fellow, vowing that in his young days he had always been able to afford a cup of saké for himself and his friends.

Grieved at heart, the young man would work harder than ever, and think to himself, "How shall I earn more money?" He was thinking in this way one day as he was at work on the wooded hills, when the sound of rushing waters caught his ear. He had often worked in the same spot before, and could not remember that there was any torrent or waterfall near. So he followed the sound, which grew louder and louder, until at last he came upon a beautiful waterfall. The water looked so clear and cool that he stooped down where it was flowing away in a quiet stream, and drank a little of it. What was his

amazement to find that, instead of water, it was the most excellent saké.

Overjoyed at this discovery, he quickly filled the gourd which was hanging at his girdle, and made his way home. The old father was so delighted with the fine saké that he drank cup after cup. A neighbor, happening to drop in, was told the story and a cup of saké offered him. He drank it with many words of astonishment and gratitude. Soon the news spread, and before night there was hardly a man who had not paid his visit of curiosity, been told the tale, and smelled the gourd, which was now empty.

Next morning the young woodcutter set off to work earlier than usual, not forgetting to carry with him a large gourd, for of course the enchanted waterfall was to be visited again. What was the surprise of the young man when he came to the spot to find several of his neighbors already there, and all with buckets to carry a good supply of the coveted saké!

"Let us fill our jars and go home," said they. "But first let us take just one drop of the magic saké." One stooped down and, filling his jar, put it to his lips. Once and yet again did he drink, with a face of astonishment that soon gave place to anger. "Nothing but cold water!" he shouted in a rage. "We have been tricked by that young fellow! Let us duck him in the waterfall!" But the young man had been wise enough to slip behind a big rock when he saw the turn things were taking, and was nowhere to be found. First one and then another tasted of the stream. It was too true. No saké, but clear cold water was there. Crestfallen and out of temper, the band returned to their homes.

When they were gone the woodcutter crept from his hiding place. "Can this be true!" he thought. "I'll taste for myself." He filled the gourd and drank. Sure enough, there was the same fine flavored saké he had tasted yesterday. And so it remained. To the good, dutiful son the cascade flowed with the finest saké, while to all others it yielded only cold water.

The emperor, hearing this wonderful story, sent for the good young woodcutter, rewarded him for his kindness to his father, and even changed the year in his honor, as an encouragement to children in all future time to honor and obey their parents.—From *Japanese Fairy Tales Series*, by T. HASEGAMA.

a. Part of our interest in this story lies in the descriptive words and phrases that help us see better the characters in the story and the places described. Some of these words are *simple* and *young* used in the description of the woodcutter, *cheerful* and *contented* in the description of the mother, *selfish* in the description of the father. Find other words used in describing the waterfall, the neighbors, the saké, the story.

b. There are certain words that in themselves bring pictures to the mind. Which word in each of the following groups gives the clearest picture: *house* or *shack; bare* or *storm-beaten; go* or *rush; come* or *gallop; kill* or *behead; ran* or *dashed?*

The word *shack* means more because it implies a special kind of house; *storm-beaten* indicates the cause of the barrenness; *dashed* shows the quickness of the running. These are **specific terms.**

While the words *house*, *come*, and *go* bring pictures to our minds, they bring general ones. Specific words are better picture words than general words. Turn to the poems at the end of the book, select the best picture words in one poem, and tell the part of speech of each. Substitute whenever possible the general word and notice whether the strength or clearness of the thought is changed.

Now find in your reader or library book specific picture words used in describing a person, a scene, or a room. Keep this list for reference.

c. Prepare an outline for this story by providing a topic for every paragraph. Be ready to tell any part of the story for which your teacher may call upon you.

Give special attention to the use of specific terms and such new phrases and interesting words from the story as you can use naturally.

40. Two Ways of Explaining An Experiment

Many times every day we make explanations. Almost every time we answer a question beginning with *How* or *Why*, we explain. Explanations may be made in a few words, or just one word, as a synonym, or they may fill a book, as van Dyke's *Fisherman's Luck*.

In the following explanation of a simple experiment, find the *topic sentence* which forms the introduction. Notice that only those details are used that help to explain the subject. The writer of the experiment might have explained why the glass

flask did not break when it was heated and what kind of flame was used, but neither of these details was essential in showing that steam occupies more space than water. Notice that the final sentence states the result of the experiment.

> This morning we tried an experiment to show how much more room water takes when it is steam than it does while it remains just water. We poured about half an inch of water into the bottom of a glass flask and brought it to a vigorous boil for half a minute. Then we took the glass from the flame and quickly slipped the mouth of a toy balloon over the mouth of the flask. In a few minutes the balloon was drawn into the flask. When the balloon was in as far as it would go, we put the flask back over the burner and again heated the water until it boiled. The balloon was forced out and grew very large. When the flask was removed from the burner, the balloon was once more drawn in. The fact that the balloon was pushed out of the flask when the water became steam and drawn in when the steam turned back to water shows that steam occupies more space than water.

In the quotation above, the sentences are short and clear-cut. This is almost always true of a composition whose chief purpose is to give information. Notice, too, that clearness is obtained by having one step follow another in exactly the right order of *time*.

Force is added if the results are told either in simple sentences or in the independent parts of

complex sentences. Find illustrations of these two ways of showing important facts.

a. Prepare to give an experiment in class and explain it as you work. There are many experiments that can be performed with such simple apparatus that every one should be able to do one. Here are some of them:

Show that air has pressure. Use a tumbler, cardboard, and water.

Show that air is necessary for burning: Use a saucer, tumbler, piece of candle, match, and water.

Show that flour contains starch: Use flour, starch, iodine.

Show how a bicycle pump works: Use bicycle pump.

Show how a siphon works: Use a piece of rubber tubing, pan of water.

Show that heat expands air: Use a piece of glass tubing, candle.

Show the strength of germinating seeds: Use peas, bottle, cork, string, and water.

Show how currents are formed in air of a room by heat: Use a stove, or candle, and piece of punk, window down from top and up from bottom.

An account of these experiments should be written and preserved in book form for the next class. Drawings will make your work much clearer. When you join one part of the explanation to the other, be careful to use a variety of connecting words such as are used in the explanation of steam. These may also be useful: *however, moreover, in this way, in the meantime, while, when, during, up to this time, throughout, in the course of, following, later,*

as a result, in this way, consequently. For others, look in the dictionary for synonyms of some of these words. The use of such introductory words as *again, too, also, likewise, besides, then,* will prevent overworking *and* and *but.*

b. Compare the explanation of the experiment, which aims to give information, with the explanation of "How to Make a Smudge," which aims to entertain.

How to Make a Smudge

The proper way to make a smudge is this: Begin with a very little, lowly fire. Let it be bright but not ambitious. Don't try to make a smoke yet.

Then gather a good supply of stuff which seems likely to suppress fire without smothering it. Moss of a certain kind will do, but not the soft feathery moss that grows so deep among the spruce trees. Half-decayed wood is good; spongy, moist, unpleasant stuff, a vegetable wet blanket. The bark of dead evergreen trees, hemlock, spruce, or balsam is better still. Gather a plentiful store of it, but don't try to make a smoke yet.

Let your fire burn a while longer; cheer it up a little. Get some clear, resolute, unquenchable coals aglow in the heart of it. Don't try to make a smoke yet.

Now pile on your smouldering fuel. Fan it with your hat, kneel down and blow it, and in ten minutes you will have a smoke that will make you wish you had never been born.

That is the proper way to make a smudge. But the easiest way is to ask your guide to make it for you.

Notice that all directions for an exact explanation have been followed — there is an introductory sentence; the necessary details and no more are given; the details follow one another in order of time; the conclusion summarizes the explanation; the sentences are short and clear — and yet this explanation is told in a much more interesting way than that of the experiment. What are some of the things that make it interesting?

In the first place, the writer made pictures. To do this, he chose picture words. Look at some of them: *a little, lowly fire; soft, feathery moss; spongy, moist, unpleasant stuff.* Find others. What part of speech is each? Find other well-chosen words.

The author used a variety of sentence forms, some short, some long. Find examples of simple, complex, and compound sentences. Read the shortest sentence; the longest one.

In telling about gathering the material, he began with the least desirable: *Moss will do;* passed to the next most desirable: *Half-decayed wood is good;* and told the most desirable last: *Bark is still better.*

If you are more imaginative than matter of fact, try to write an explanation whose aim is to entertain. Do any of the titles given below and on the following page suggest material? If not, choose your own.

How to Take a Photograph
How to Fly a Kite
How to Make a Camp Fire on a Rainy Day
How to Make a Daisy Chain

How to Learn to Drive a Car
How to Learn to Ride a Bicycle
How to Climb a Pole
How to Steal a Ride
How to Use Aladdin's Lamp
How to Build Air Castles
How to See Pictures in Clouds
How to Write a Good Composition
How to Go to Sleep

Think your explanation through and make your outline to keep the order of events correct. Keep your sentences short enough to be clear. Combine some later into longer sentences if you find that the composition has become monotonous. Hunt for picture words. You should be able to give much pleasure to your classmates with these explanations. Some of them will, no doubt, be good material for your paper or magazine.

c. A composition intended to give information may be written upon these same topics and compared with those written for the sake of giving pleasure. In what ways are they alike? How are they different?

41. Clearness in Giving Directions

There are many funny stories told of persons who have tried to direct strangers to their destination. Do you think you could follow these directions given by a stranger to an automobile party?

> Follow this road until you reach my house, turn to the left, and just before the church comes into view turn to the right and keep straight ahead.

Clearness depends upon giving the directions briefly in the order in which they are to be carried out, upon making the distance *exact*, the direction in which to go *exact*, and any change in direction *exact*. One inexact command makes it impossible to reach the destination. Occasionally, when directions are being given, a distinctive landmark may be mentioned if it is to be passed, that the stranger may know he is on the right road.

The following tells how a boy reaches home from the schoolhouse:

> To reach my house from the schoolhouse, walk north two blocks, turn to the left for two blocks, turn to the right, walk past the Fire House to the second house, No. 2141 Fourth Avenue.

In telling the direction, the boy followed this plan:

Starting place	schoolhouse
Direction to go	north
Distance	two blocks
Change	turn
Direction to go	left
Distance	two blocks
Change	turn
Direction	right
Distance	second house beyond Fire House
Destination	No. 2141 Fourth Avenue

a. Pretend that one of your classmates is from another room, let him stand in the doorway, and give him exact directions to go by the most direct route to your desk and get a pencil. He will follow the directions one by one just as you give them.

If your directions are not clear, the boy will not get there. A classmate will write the directions on the blackboard as you give them.

b. Pretend that your uncle has arrived unexpectedly and has come to you at the schoolhouse to be directed to your home. Write the directions for him.

c. Direct some one from your house to the nearest hospital or railway station or post office.

d. How do you get to the nearest fire alarm box from your schoolhouse? from your home?

BLACKBOARD WORK

e. Your teacher will select several pupils to write their compositions upon the board for class study of pronouns. Determine whether each one is correctly used by naming its use in the sentence, its person, number, gender, and case. Give special attention to agreement with antecedent in person and number. Be careful that the correct number of the verb is used with such pronouns as *some*, *many*, *none*, *each*, etc. Have the possessive forms of pronouns been written correctly?

OPPORTUNITY WORK

A Guide Book for Christmas Givers might be written. Such a book contains directions for making acceptable gifts, and for wrapping them in a neat and attractive manner. It might also contain directions for making Christmas candy. Brief descriptive lists of gifts that fathers, mothers, sisters, and brothers have most enjoyed would add to the usefulness of the book.

CHAPTER V

MORE ABOUT VERBS

42. Transitive and Intransitive Verbs

Read the following sentences and name the verbs that express action:

1. Dogs bark.
2. Men pick oranges.
3. Elephants lift logs.
4. Harry hurt James.

In three of the foregoing sentences the action expressed by the verb was performed upon some person or thing. The act of lifting was performed upon the logs. The act of picking was performed upon the oranges. Upon whom was the act of hurting performed? Was the act of barking performed upon anything? In each of the sentences there is a word that tells the doer of the action. Find that word in each sentence. In three of the sentences there are words that tell the receivers of the actions. Find those words in the sentences.

A verb that denotes the action as passing over from the doer to the receiver is a **transitive verb.** *Lift* is a transitive verb because the action passes over from the doer, *elephants*, to the receiver, *logs*. Notice that a transitive verb requires an object to complete its meaning. Tell why *pick* and *hurt* are transitive verbs.

Sometimes the subject represents the receiver of the action; as, *The logs were lifted by the elephants.*

Lifted is a transitive verb because the action expressed passes over to the receiver.

Verbs that do not express an action that passes over from the doer to the receiver are **intransitive verbs.** *Bark* in sentence 5 is an intransitive verb because there is no receiver of the action. An intransitive verb does not have an object. Why?

Some verbs may be either transitive or intransitive; as, The wind *blew* my *hat* away. (Transitive.) The wind *blew* from the east. (Intransitive.)

Some verbs are very much alike in sound, but are quite different in the way they express their action. Examine carefully these sentences:

5. I *laid* my book away yesterday.
6. I *lay* down to rest yesterday.
7. I *set* the cup in the saucer yesterday.
8. I *sat* beside Mother yesterday.

In sentence 5 the action expressed by the verb *laid* is exerted upon the noun *book*. Is it, then, a transitive or an intransitive verb? In the sixth sentence there is no receiver of the action mentioned. Is this verb transitive or intransitive?

Tell whether the verb in sentence 7 expresses an action that is passed over to an object. Then is it transitive or intransitive? In sentence 8 prove that the verb is intransitive.

When the sentence *I laid my book away* is changed to *My book was laid away*, laid is a transitive verb. The object *book* becomes the subject and names the receiver of the action.

A transitive verb is a verb that expresses an action that passes over from the doer to the receiver.

An intransitive verb is a verb that does not express an action that passes over from the doer to the receiver.

a. Tell whether the verbs in the sentences following are transitive or intransitive. Think about it in this way: *Clapped* expresses an action that passes over to the receiver, *hands*. Therefore *clapped* is a transitive verb. *Hands* is the object.

I

1. The children clapped their hands.
2. We saw the baby elephant.
3. May came early.
4. Mother laid the clothes away.
5. Father rises early.
6. The boys went for water.
7. Give the ruler to Mary.
8. He has broken his watch.
9. He did his work well.
10. I shall sit beside you.

II

1. They had never seen wooden shoes.
2. A number of strangers came to the meeting.
3. The little girls dressed like their mothers.
4. Soon they felt acquainted with their new neighbors.
5. They sold houses and lands to buy a few bulbs.
6. They must stay on their own side of the yard.
7. Here come three market women from the country.
8. How fast they talked!

III

From your readers select ten transitive verbs and name the object of each one.

43. Linking and Complete Verbs

What kind of verb does not require an object to complete its meaning? Read carefully the following sentences and notice that the verbs have no objects:

1. The grass is green.
2. The men were soldiers.

In sentence 1, the verb *is* joins the subject *grass* with the predicate adjective *green*. In sentence 2, the verb *were* joins the subject *men* with the predicate noun *soldiers*. The verb forms *is*, *are*, *am*, *was*, *were*, *shall be*, *has been*, etc., are various forms of the verb *be*. The verb *be*, in its different forms, simply joins the subject with the predicate nominative that follows, and is called a **linking verb.**

Verbs such as *become*, *grow*, *appear*, *look*, *remain*, *seem*, *feel*, *smell*, *taste* are often used in the same sense as the verb *be*, and when used in this sense they are linking verbs. All linking verbs are intransitive because they do not express action.

Select the verbs in these sentences and observe that they are intransitive:

3. Many birds sing.
4. The sun shines.

In these sentences the verbs *sing* and *shines* make complete statements without the aid of other words. Intransitive verbs that are complete in themselves are called **complete verbs.** All intransitive verbs, you see, may be divided into two classes — complete verbs and linking verbs.

A linking verb is a verb that joins the subject with the predicate nominative.

A complete verb is a verb that makes a complete assertion without the aid of other words.

a. In the sentences below find the linking verbs and tell what they join. Find also the complete verbs.

I

1. She seems pleasant.
2. They are strong.
3. The gifts were beautiful.
4. The heavens became bright.
5. The boys have been faithful.
6. The north wind blows.
7. The streets are broad.
8. The diamonds sparkle.

II

1. Gold glistens in the bright sunlight.
2. Did you ever see a creature more beautiful?
3. The footman was very patient and kind to the beggar.
4. When Lizette heard this name, she flung her arms above her head.
5. She was one of the ladies of the court.
6. Suddenly he checked his horse in front of the group.
7. In the coach were a gentleman and a little girl.

III

Select from your history or your reader ten examples of linking verbs and ten examples of complete verbs. How are the linking verbs completed?

Point out all the transitive verbs and name their objects.

44. Applied Grammar

You have learned that a transitive verb requires an object to complete its meaning. What parts of speech may be used as objects of transitive verbs? Make a list of all pronouns that you can find that may be objects of verbs. For help refer to eighth-grade Lessons 4, 12, 19, 29, 32, 34, and 35. Write sentences to prove that every word on your list may be used as the object of a verb. You may compare your lists when you have finished to see which pupil has the largest number of correct pronouns. In what case are all these pronouns?

You have learned that linking verbs do not need an object but a predicate nominative to complete the meaning. Refer once more to your classification of pronouns, finding the classes of pronouns that may be predicate pronouns. The only way to select them is to test out each pronoun with a linking verb. Now make a list of pronouns that are used as predicate pronouns. In what case are they?

Use the following verbs in sentences, first as transitive verbs, then as intransitive verbs. Are the verbs linking or complete? *Ran, blew, burned, did, flew, rode, sang.*

After such linking verbs as *look, feel, sound, grow, taste,* and *smell,* and a few others, it is often difficult to decide whether to use an adjective or an adverb. If the added word is to modify a noun, it must be an adjective; if it is to modify the action expressed by the verb, it must be an adverb. In

instances where it is hard to tell whether the noun or the verb is modified substitute some form of the verb *be* or *seem;* as, "John stands—— (*idle* or *idly*)." If the meaning is "John *is* an idle boy," then it is clear that the noun is modified and the adjective form should be used.

a. Fill the blanks in the following sentences with adjectives or adverbs, as the meaning requires. The adjective forms are given in italics.

1. Many rich men seem——. (*idle*)
2. The man drives——. (*careful*)
3. She appears——. (*polite*)
4. The apple tastes——. (*sour*)
5. He fell——. (*heavy*)
6. The rose smells——. (*sweet*)
7. The thunder sounded——. (*terrible*)
8. The dog barked——. (*angry*)
9. John stood——. (*silent*)
10. The tree grows——. (*rapid*)
11. The man grew——. (*rich*)
12. Do it——. (*good*)
13. I feel——about the matter. (*sad*)
14. The hat looks——on her. (*good*)
15. Sit——until I come back. (*quiet*)

b. In the following sentences select the verb, classify it as transitive or intransitive, linking or complete. Tell the use and the case of the pronouns that should fill the blanks, then supply the pronouns. Use as large a variety as you can.

1. It is——.
2. You must choose between Mary and——.

3. Hand your papers to——.
4. It was——who did it.
5. James and——have done the work.
6. She sent Alice and——.
7. It was not——who went.
8. This book was given to——and——.
9. The sailor gave Jack and——a parrot.
10. I asked about——you were speaking.
11. Martha and——made Mary and——a gift.

BLACKBOARD WORK

c. Several children will be asked to copy compositions upon the blackboard for class study of verbs. Listen while the writer reads his composition aloud. Has he used a general verb when he could have used an exact verb? That is, did he say *went*, when *ran* would have more exactly expressed the meaning? Examine every verb in this way. When you are satisfied that the best verbs have been chosen, examine the verbs again for the action expressed. Is the verb complete in itself, or does it express an action that passes over from the doer to the receiver? If the receiver or object is a pronoun, is it in the objective case?

If the verb does not express action, is it a linking verb? If it is a linking verb, is it completed by a pronoun? Is that pronoun in the nominative case? If it is completed by a predicate adjective, is the word used an adjective and not an adverb?

d. Now take from your folder several of your compositions and revise them in the same way.

45. Correct Usage

a. Read these sentences again and again to train your ear and your speech. If you habitually use these phrases correctly, ask for something else to do. It would be a waste of time to do something you already do well.

1. Can this really be *he?*
2. This candy is for *you* and *me.*
3. The principal was sure that it was *we.*
4. What has happened between *you* and *him?*
5. *Whom* did you see?
6. *Each* is expected to contribute *his* share.
7. *Can* you *hear* what she is saying? Yes, I *can hear.*
8. *May* I *have* a piece of cake? Certainly *you may have* it.
9. How *could* you have done this?
10. He *should* have known better.
11. *Has* the dinner bell *rung* yet? The farmer's wife *has rung* it. She *rang* it from the back porch.
12. *Was* the pitcher *broken?* It is a pity it *was broken.* A careless worker *broke* it.

b. Fill the blanks in the sentences that follow:

1. ——we have a holiday today? (*may* or *can*)
2. ——Mr. Hill speak three languages? (*may* or *can*)
3. How many have——? (*gone* or *went*)
4. Never have bells——so loudly. (*rang* or *rung*)
5. The little child has——her doll. (*broke* or *broken*)
6. ——I call the doctor? (*may* or *can*)
7. No one——save me. (*may* or *can*)
8. Every person spelled——words. (*his* or *their*)

c. Do you still pronounce some words incorrectly by dropping sounds? Test yourself by pronouncing these words:

library	suppose	parlor	jewelry
February	Arctic	particularly	machinery
government	surprise	corner	perhaps
every	generally	recognize	usually

Use these words in sentences, then practice reading one another's sentences.

d. Read these sentences, choosing the correct words from those in parentheses:

1. I do not like (*those* or *them*) pictures.
2. Turn around (*quick* or *quickly*) and you will see them.
3. Did he divide his fortune (*among* or *between*) his many grandchildren?
4. I did not know (*of* or *about*) it.
5. (*That* or *those*) kind of berries made her sick.
6. (*Was* or *were*) you here yesterday?
7. That (*doesn't* or *don't*) make any difference.
8. Only one girl among twenty (*was* or *were*) perfect in arithmetic.
9. Each of the kittens (*has* or *have*) a blue ribbon around her neck.
10. The boy looked (*good* or *well*) when he went home.
11. Did I do (*good* or *well*) in the examination?
12. She felt (*unhappy* or *unhappily*) about the mistake.
13. She received three (*day's* or *days'*) wages.
14. (*May* or *can*) I come every day?
15. John will gladly come for you and (*me* or *I*).
16. I wish every one to raise (*his* or *their*) hand.

17. Will each one bring (*his* or *their*) luncheon tomorrow?

18. I haven't (*no* or *any*) money to pay for my book.

19. Is this the man of (*who* or *whom*) you spoke?

20. (*Who* or *whom*) are you dancing with?

21. We have (*saw* or *seen*) him do it many times.

22. She (*come* or *came*) running as fast as her short legs could carry her.

e. Distinguish between complete and incomplete groups of words. Complete any that are incomplete.

1. Having finished their dinner
2. The boys making the boat
3. The girls are planning a party
4. Reaching as high as I could
5. When we arrived at the summit
6. Handed him the message
7. Who was about to go
8. Awaiting your reply

f. Practice reading these sentences rapidly:

1. Don't you like it?
2. Didn't you see it?
3. Won't you lend it?
4. Haven't you kept it?
5. Can't you mend it?
6. Wouldn't you see it?
7. Shouldn't you take it?
8. Couldn't you bite it?
9. Don't you get it?
10. Can't you hit it?
11. Can't you forget it?
12. Shouldn't you do it?
13. Don't you want it?
14. He doesn't like it.
15. Let the cat bite it.
16. Let us sit down.
17. I want you to go.
18. What do you want?
19. Shouldn't you wear it?
20. Couldn't you climb it?
21. Keep it quiet.
22. Won't you take it?
23. Couldn't you go?
24. Did you see them?
25. I used to live here.
26. What do you want?

46. Letters of Greeting and Thanks

With the arrival of the Christmas season comes the necessity for writing letters to accompany gifts, for sending messages of greeting to distant friends, and for expressing thanks for gifts received. The keynote to success is to feel sincerely and to express that feeling simply and naturally. Do you think the following letters came from the heart and carried welcome and cheer to the recipients?

A Letter Accompanying a Gift

20 Pinckney Street
Boston, December 25, 1854

Dear Mother,

Into your Christmas stocking I have put my "first born,"[1] knowing that you will accept it with all its faults and look upon it merely as an earnest of what I may yet do; for, with so much to cheer me on, I hope to pass in time from fairies and fables to men and realities.

Whatever beauty or poetry is to be found in my little book is owing to your interest and encouragement of all my efforts from the first to the last; and if ever I do anything to be proud of, my greatest happiness will be that I can thank you for that as I do for all the good there is in me, and I shall be content to write if it gives you pleasure.

To dear Mother, with many kind wishes for a Happy New Year and a Merry Christmas.

I am ever your loving daughter,

Lou

[1] This was Louise Alcott's first book published.

Letters of Thanks

Boston, November 29, 1856

Dear Father,

Your little parcel was very welcome to me as I sat alone in my little room, with snow falling fast outside and a few tears in (for birthdays away from home are dismal times to me); the fine letter, the pretty gift and most of all the loving thought so kindly taken for your old absent daughter, made the cold dark day as warm and bright as summer to me.

Louise[1]

Robert Louis Stevenson began a thank-you letter in this interesting way:

Your picture of the church, the photograph of yourself and your sister, and your very witty and pleasing letter came all in a bundle, and made me feel I had my money's worth for that birthday.

A New Year's Greeting to a Sister

I wish a Happy New Year and many of them to you and yours; but especially to you because I know you best and love you most.

C. L. Dodgson

Plan your letters to accompany your Christmas gifts, and write them. Remember to keep the individual in mind, to think of her interests before your own, to write simply and sincerely. Choose your details carefully, use exact picture words, and spell and punctuate correctly.

[1] This letter and the one preceding are from *Louisa May Alcott: Her Life, Letters and Journals*. Copyright by Little, Brown & Company.

47. Pictures in Paint and in Words

The Fighting Téméraire

THE STORY OF THE PICTURE[1]

One evening when an artist and a party of friends were sailing down the river Thames in London, there suddenly loomed before their astonished gaze the dark hull of the famous ship called the "Téméraire." They had heard and read of the many great victories won by this noble vessel, and the glory it had brought to England. Its name, "Téméraire," means "the one who dares." Now its days of usefulness were over, and it was being towed to its last place of anchor to be broken up.

[1] Adapted from Flora L. Carpenter, *Stories Pictures Tell*, Book Seven. Rand McNally & Company.

At first they gazed in silence, for it was a sad and solemn sight to watch this feeble old boat creeping along like a disabled soldier, its former glories fading like the setting sun. The silence was broken by the exclamation of one of the young men, "Ah, what a subject for a picture!"

Then Turner, for that is the name of the artist, painted the picture you see, but he painted something more than the picture of a boat. He has made us feel not only the sadness in this parting scene, but also all the glories of the splendid victory won in former days.

You will remember that later, when America proposed a similar fate for our battleship "Constitution," Oliver Wendell Holmes, a young man of twenty-one, wrote the poem "Old Ironsides." This poem not only made Holmes famous as a poet, but so aroused the American people that the Navy Department changed its plans and rebuilt the ship.

Old Ironsides

Ay, tear her tattered ensign down!
  Long has it waved on high,
And many an eye has danced to see
  That banner in the sky;
Beneath it rung the battle shout,
  And burst the cannon's roar;—
The meteor of the ocean air
  Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
  Where knelt the vanquished foe,

When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;—
The harpies of the shore shall pluck
The eagle of the sea!

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep.
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!

—Oliver Wendell Holmes

The sadness of parting and the glories of victory painted by Turner with a brush were painted by Holmes in words. His choice of verbs of action—*tear*, *danced*, *burst*—gives movement and life to the poem. The use of such adjectives as *tattered*, *vanquished*, *shattered* add force to the picture. Can you find other verbs and adjectives that appeal to you as making equally vivid pictures?

Does Holmes make the pictures clear, or must you look in the dictionary for the meaning of unfamiliar words in order to get clear pictures? Does he use any unusual words?

Your ability to write effectively will be increased with the growth of your vocabulary. You can bring about this growth in no better way than by reading and by hearing read writings that are well expressed

and by noticing attentively words that make vivid pictures. A notebook in which you record such words will be helpful.

You may turn to the poems at the close of the book, selecting first the poem that to you contains the most vivid picture-making words. Which of these words might make your own vocabulary more effective?

OPPORTUNITY WORK

Perhaps you feel very strongly that some wrong of which you know should be righted. Can you express your feelings in poetical form? Longfellow has written a plea for birds in "The Birds of Killingworth," and George Pope Morris for trees in "Woodman, Spare That Tree."

Perhaps you should like to write in prose instead of poetry.

48. Form of the Verb to Show Time

Read the sentences across the page, noticing the verb in each sentence:

1.	I *see* the bird.	I *saw* the bird.	I *have seen* the bird.
2.	I *ring* the bell.	I *rang* the bell.	I *have rung* the bell.
3.	I *play* ball.	I *played* ball.	I *have played* ball.
4.	I *walk* home.	I *walked* home.	I *have walked* home.

The **present** form, the **past** form, and the **past participle** form are called the principal parts of the verb. *See* is the present form; *saw* is the past form; *seen* is the past participle. *Ring* is the present form. What is its past form, and its past participle?

Name the present form, the past form, and the past participle of the verb *play*.

From the foregoing sentences, you should have seen that some verbs have different words for the past form and the past participle; as, *saw*, *seen*. These verbs are **irregular verbs.** Other verbs form their past form and past participle by adding *d* or *ed* to the present form. Such verbs are **regular verbs.** Which verbs in the sentences on page 411 are regular verbs? Which are irregular? Which verbs do you think are the most troublesome to use correctly? Why?

A regular verb is a verb that forms its past and past participle by adding *d* or *ed* to the present form.

An irregular verb is a verb that forms its past and past participle in some other way than by adding *d* or *ed*.

Verbs have three principal parts, the present, the past, and the past participle.

a. Following there is a list of irregular verbs whose principal parts are often used incorrectly. Commit to memory all those you do not already know.

Present	Past	Past Participle
be (am)	was	been
break	broke	broken
freeze	froze	frozen
ring	rang	rung
sing	sang	sung
do	did	done
go	went	gone
grow	grew	grown
know	knew	known

Present	Past	Past Participle
throw	threw	thrown
blow	blew	blown
fly	flew	flown
write	wrote	written
bite	bit	bitten
hide	hid	hidden
ride	rode	ridden
rise	rose	risen
choose	chose	chosen
fall	fell	fallen
give	gave	given
forget	forgot	forgotten
eat	ate	eaten
drink	drank	drunk
sink	sank	sunk
come	came	come
catch	caught	caught
draw	drew	drawn
run	ran	run
see	saw	seen
set	set	set
sit	sat	sat
swim	swam	swum
tear	tore	torn
wear	wore	worn
win	won	won
lie	lay	lain
lay	laid	laid

b. Write upon your note paper the words *present*, *past*, and *past participle* as they are written at the head of the preceding column of verbs. Select the verbs from the following sentences, placing

each under the proper heading. Write the other two forms. If you do not know the forms, look for them in the Appendix of your book or in Webster's *Unabridged Dictionary*. If you happen to find the past tense first, you will be referred to the present tense, where you will find the other parts.

1. Many rose bushes grow over the fence.
2. The mischievous puppy has torn a hole in the border of the couch cover.
3. I shall write her today, but the letter will not go until tomorrow.
4. The weeping girl sat by the wayside.
5. A north wind will probably blow today.
6. Many pupils have written well in their new copybooks.
7. The rope had broken under the severe strain.
8. The sailors have forsaken the stranded boat.
9. They have written me many letters.
10. John sits at the desk near the window.
11. He should restore the bat he broke.
12. I began the work full of hope.

REVIEW

c. From five compositions in your folder select the verbs. Tell whether they are transitive or intransitive. If they are intransitive, tell whether they are linking or complete. Name the objects of transitive verbs and the predicate nominative of linking verbs.

d. From the preceding sentences select three complete verbs; one linking verb; four transitive verbs. Which of these verbs are intransitive?

49. Tense

Read these sentences, carefully noting the time expressed by the verbs. Do verbs change their form to express time?

1. The children see the parade.
2. They saw the parade yesterday.
3. They will see another parade tomorrow.

Verbs show by their form when the action expressed takes place. In sentence 1, the present form *see* of the verb is used to show that the action is taking place in the present time. In sentence 2, the past form *saw* shows that the action took place in past time. In sentence 3, *will* used with the present form *see* shows that the action will take place some time in the future. The change in the form of a verb to show time is called **tense.** We say that the verb *see* is in the **present tense,** the verb *saw* is in the **past tense,** and the verb *will see* is in the **future tense.**

Tense is the change in the form of a verb to show time.

Note that there is not a different form of the verb to show future time, but the present form of the verb is used with the helper *will.* There are other helpers, but *shall* or *will* is used with the present form of the verb in the future tense. These helping words are called **auxiliaries.** One or more helpers in combination with a verb is called a verb phrase. The verb in the verb phrase is called the **principal** verb, but in naming the verb we always include the helpers.

a. In the following sentences give the form of the verb used and the tense:

I

1. I shall ring the *bell* in five minutes.
2. The *man*, the *boy*, and the *donkey* came *across* that bridge.
3. The little bird sits at *his* door in the sun.
4. I shall write my spelling lesson *well*.
5. They always come to us at the appointed hour.
6. The *rabbit* ran from the *fox* into the brier *patch*.
7. The clever mouse ate the cheese from the trap.
8. Mary *does* her work well.
9. We shall build the house near the large oak tree.
10. President Diaz came and made a speech to us.
11. At last the children grew *weary* of their sport.

II

1. When *some* of them refused, he *burned* their castles and *destroyed* their fields.
2. *These* things we will have, and there shall be no peace until you grant them.
3. *With* the *strength* of a giant *he fought* his way to the middle of the stream.
4. In the rocky wall before him he saw a narrow opening, like a doorway, half hidden by vines and overhanging boughs.
5. They swung to the right and the wheels grazed a telegraph pole.
6. A squirrel appeared suddenly on the charred ground and then glided up a tree.
7. The mystery of the woods by moonlight thrilled the little minister.
8. Napoleon while he was in exile wrote essays on the lives of great men.

9. I wandered lonely as a cloud
That floats on high o'er vales and hills.
10. Then my heart with pleasure fills,
And dances with the daffodils.

b. In the foregoing sentences find two compound sentences, three complex sentences, one adjective clause, two adverbial clauses, four adjective phrases, and five adverbial phrases.

c. Explain the use of the italicized words in these sentences.

d. Give the principal parts of the verbs found in sentences 1–10, group I, page 416.

50. The Perfect Tenses

In the lessons you have studied thus far, you have found verbs expressing action in the present, the past, and the future time. We may think, however, of the time when the action is completed. In the sentence *She has just left*, the action has already taken place and in that sense is past, but it is the completion of that action we are thinking about, and that action evidently is completed at the time of speaking. This tense is called the **present perfect** tense. The present perfect tense is formed by the use of the helpers *has* or *have* with the past participle of the principal verb.

Notice this sentence:

She *had left* before you arrived.

Here the act of going was completed at some time in the past, as the clause *before you arrived*

indicates. Because the action was completed at some time in the past, the tense is called the **past perfect** tense. The past perfect tense is formed by the use of the helper *had* with the past participle of the principal verb.

Read this sentence:

She *will have left* before you arrive.

In this sentence the act of leaving is to be completed at some time in the future, named by the clause *before you arrive*. Because the action will be completed at some definite time in the future, the tense is called the **future perfect** tense. The future perfect tense is formed by the use of the helper *will have* or *shall have* with the past participle of the principal verb.

a. Refer to your compositions or to your reader, as your teacher will direct, and select the verbs. Tell the tense of each. In the perfect tenses name the helpers or auxiliaries used in forming each tense.

b. Select from your reader five transitive verbs and five intransitive verbs. Tell whether each intransitive verb is linking or complete.

51. Applied Grammar

a. Fill the blanks in the sentences that follow, using the verb in italics denoting the time indicated:

1. The class——its work well. (*do*, present tense)

2. John's father——three presidents of the United States. (*see*, perfect tense)

3. Many years——by before this ship ever comes again into harbor. (*go*, future perfect tense)

4. My brother and I——rapidly to the scene of the accident. (*run*, past tense)

5. The regiment——to roll call for the last time. (*come*, past perfect tense)

6. This bell and its mates——for many an exciting event. (*ring*, perfect tense)

7. The secretary and treasurer——his report. (*give*, future tense)

8. Either Helen or Marie——home every week. (*write*, present tense)

9. Neither this boy nor his brothers——well. (*draw*, present tense)

10. Everybody in the neighborhood——to the fair. (*ride*, perfect tense)

11. Each member of the family in the race. (*swim*, past tense)

12. The class——this old song many times. (*sing*, perfect tense)

13. A fortune of millions——much care. (*bring*, present tense)

14. James and I——the ball over the house. (*throw*, past tense)

15. This teacher and scholar——many things to many boys. (*teach*, perfect tense)

16. A dog as well as a horse easily ——to obey instructions. (*learn*, present tense)

17. Prices——rapidly during the last few years. (*climb*, perfect tense)

18. By this time they——their train. (*catch*, future perfect tense)

19. The water of shallow ponds and streams—— quickly in winter. (*freeze*, present tense)

20. A general and three famous authors——from this old goblet. (*drink*, perfect tense)

21. Every boy——in a special seat. (*sit*, present tense)

22. The crops——ungathered in the fields. (*lie*, present tense)

b. Write the principal parts of *see*, *do*, *come*, *choose*, *freeze*, *lie*, *ride*, *sit*, *be*, *write*, *draw*. Use the past participle form of each in interesting sentences.

c. Explain the difference between these two verbs by telling whether they are transitive or intransitive, linking or complete, by telling person, number, and tense.

1. The kittens *lay* beside their mother yesterday.
2. They *lay* their wraps away carefully now.

Explain why you cannot exchange the verbs in sentences *a* and *b* of each group.

1. (*a*) I *set* the table yesterday.
   (*b*) I *sat* on the hillside yesterday.
2. (*a*) I *taught* her to swim.
   (*b*) I *learned* to swim.

d. Select the verbs from the following story. Give their principal parts.

A Double Embarrassment

One rainy day I was coming home from the store between showers with a dozen oranges. Suddenly I slipped and fell upon the muddy sidewalk. To my dismay, all my oranges came tumbling out from a badly split paper bag. I didn't know what to do, but I knew that I couldn't afford to lose those lovely oranges. After a moment's hesitation, I picked

them up and put them into my umbrella. A block or so farther on it was just my luck to meet the new minister and his wife. Just then it began to rain harder than ever. Without thinking of what I was doing, I opened my umbrella, and out rolled a dozen plump, juicy oranges. How the minister and his wife did laugh!

c. Select from the story illustrations of the following:

1. A simple sentence
2. A complex sentence
3. A compound sentence
4. A simple sentence with a compound predicate
5. A prepositional phrase modifying a subject noun
6. A prepositional phrase that modifies a verb
7. Three words in a series
8. An adverb that modifies an adjective
9. A noun clause
10. A transitive verb and its object
11. An intransitive verb that is complete
12. An intransitive verb that is also a linking verb
13. A predicate noun
14. A verb phrase
15. Three personal pronouns

52. Correct Usage

a. Read the following sentences over and over again until they sound familiar to you. Rewrite each one as an interrogative sentence.

1. (*a*) She lays her clothes neatly away
   (*b*) She laid her clothes neatly away yesterday.
   (*c*) She has laid her clothes neatly away until today.

2. (*a*) Mother is lying in the hammock.
   (*b*) Mother lay in the hammock for an hour.
   (*c*) Mother has lain there many times before.
3. (*a*) She always sets the cup in the saucer.
   (*b*) She set the cup in the saucer yesterday.
   (*c*) She has set the cup in the saucer until today.
4. (*a*) He sits at work quietly.
   (*b*) He sat at work quietly yesterday.
   (*c*) He has sat at work quietly until today.

b. Separate the following into three paragraphs, capitalize, and punctuate it correctly. Make an outline by naming the topic of each paragraph.

the summer days were full for the busy pilgrims in the fields there were only twenty men and a few boys to do all the work there was corn to hoe and there were gardens to weed and care for when time could be spared from this work there were barns to be built and the fort to finish the brave men worked from morning till night preparing for the next long winter the sun and the rain helped them the crops grew wonderfully and soon the hillsides were green with growing corn and wheat and vegetables when the warm days of early summer came there were sweet wild strawberries on the sunny hills a little later groups of boys and girls filled their baskets with wild raspberries and juicy blackberries from the bushes on the edge of the forest sugar was too scarce to be used for jellies and preserves but trays of the wild fruits were placed in the sun to dry for winter use.

c. After your work has been corrected write sentences correctly illustrating every rule upon which you failed.

d. Use in a declarative sentence a nominative of address; a nominative of exclamation. Be careful to punctuate them correctly.

e. Use in a declarative, exclamatory sentence a broken quotation.

f. Use in an interrogative, exclamatory sentence a word showing ownership.

g. Write the names of the months of the year. Look in the dictionary for the spelling of those names about which you are in doubt.

53. Getting a Message Over

Once Daniel Webster and his brother caught a woodchuck in a trap and were about to kill it. As Daniel looked down at the poor animal cowering in fear, his heart was touched. He did not wish to kill the woodchuck. This is the speech he made.

> The woodchuck has as much right to life as we have. God made him to enjoy the free life of the fields and woods. He has simply eaten a few vegetables from the garden. Have we not enough and to spare? Besides, this poor fellow has only followed his nature. He has destroyed nothing except what he needed to eat. He steals because he knows no better. Many men know the difference between right and wrong, yet they do wrong. The woodchuck thinks as much of his life as we do of ours. Let us be merciful to him; then we may expect mercy toward ourselves. God gave the woodchuck his life. He only has the right to take life away.

Do you think this speech well expressed? What words used are not in your everyday vocabulary?

a. Have you ever felt strongly that some beautiful tree should not be felled, some landmark not removed, some animal past its usefulness not be killed, birds should not be destroyed, a punishment should or should not have been administered, a certain plan should be adopted? If so, plan a brief paragraph stating your case and giving your reasons. You will find an outline very useful. Jot down first the arguments you will use to support your case. Arrange them in order of their importance. Select an important one to get the attention of your audience and use it first. Then use the others in order of their strength, the strongest one last to leave a good impression. You will add force to your message by means of your choice and correct use of verbs and adjectives.

You are now trying to get over a message that will move some one else to your way of thinking. Of those who possess this accomplishment, W. Curtis Nicholson has said:

> Those who possess this accomplishment are they who lead. They force their policies at board meetings; they sway the masses at political gatherings, town meetings, and conventions. They often control legislatures and shape the destinies of nations; they turn skeptics to believers; are masters of the weak, and, with truth and frankness as their guides, win in great battles where intellects and wills are pitted against other intellects and wills equally as strong.

When you have finished speaking, your classmates will decide upon the person who put his message over in the best way, and give the reasons for the decision. This may occasion much discussion. Therefore be prepared to state definitely upon what points you make your decision. In what way could the speech have been bettered?

Many people differ in their opinion upon the following topics. Try to convince your hearers that your opinion is right. You cannot do so unless you have facts to back it up.

1. Child labor should not be permitted on farms or in factories.
2. Every boy and girl should be compelled to get an education.
3. Playgrounds should be provided for the children in large cities.
4. Children should be compelled to save part of their earnings.
5. Every child should take part in sports.
6. The —— car is the most economical car to run.
7. Our country should restrict immigration.

54. Choosing an Occupation

Doubtless by this time many of you have been thinking of what you should like to be when you grow up. As a rule, those persons have made the greatest success in life who have thought out carefully what they want to do and have prepared themselves for their work. It is possible that you may change your mind later on when you have

learned more of the world, but you will work more wisely and eagerly if you begin early to select your studies and to work with reference to some particular end.

As you look at all the busy men and women around you, you will probably think that some are doing more interesting things than others. You may be so interested in what one person is doing that you question him and try to learn something about his occupation. If you feel a special interest in some one occupation, it may be that that is the one for you to study. Of course, if you have some talent, such as ability to draw, to sing, or to play some musical instrument, it will not be hard for you to decide.

There is no limit to the different occupations open to both men and women nowadays. The use of modern machinery, for instance, has brought to men innumerable kinds of employment, for some of which long preparation is necessary. There are almost as many things that women can do, although it is not many years since women were not welcome in the business world.

If each pupil brings in the name of the occupation in which he is enough interested to study, there will be a long list to discuss. Among the many things to be considered are, first of all, the duties of each profession. What, for instance, does a nurse have to do to be a good nurse? What must a lawyer do? a plumber? a clergyman? a machinist? When you have decided what these duties are, you must

discuss whether or not you would like to perform them and whether you are suited to such a profession.

Then, too, you must decide what are the advantages of each occupation. Is the work interesting? Does it give expression to your special ability? Is the salary good? Are the working hours reasonable? Will you enjoy the preparation? You must list the disadvantages in the same way. Compare them with the advantages and see which offsets the other.

There are many ways of finding out about all these different occupations. One of the best ways is to talk with people. You can in this way get first-hand information as to how long they were preparing for their life work, what they have to do, and many other items of valuable information.

Your parents can help you, too. You will be surprised to find how much they know about these various things if you go to them seriously. They will be very glad to talk with you, for this matter of choosing an occupation is one that they have probably long considered for you.

Books and magazines will also have much interesting and helpful material. There are many books written to advise people along this very line. Magazines frequently have accounts of men who have been successful in unusual and clever ways. You will get suggestions from these articles.

When you have done all this work, let each child write an interesting paragraph upon the occupation

he has selected. He will tell what qualifications a person must have before engaging in this occupation, what its duties are and its advantages and disadvantages. These paragraphs will be gathered into a book for which some child who can draw may make a suitable cover design. This book may then be left as a present to the next class, which will add new material to it. In this way a very valuable and useful volume of information will be started.

55. Person and Number

You have learned that such pronouns as *I*, *you*, *she* show by their form whether they are in the first person, second person, or third person. They also show by their form whether they are singular or plural; as, *I*, *we*; *she*, *they*. You also know that verbs change their form to show person and number. A short review of this follows.

Read these sentences, noticing any change in the form of the verb when the person of the subject is changed:

First person	I *am* strong
Second person	You *are* strong
Third person	He *is* strong

The sentences above show that there is one form of the verb *be* for the first person of the personal pronouns, another for the second person, and still another for the third person. Now review the change in the verb to show number. Compare the

singular number with the plural number by reading across the page:

	Singular	Plural
First person	I *am* strong	We *are* strong
Second person	You *are* strong	You *are* strong
Third person	He *is* strong	They *are* strong

The sentences above show the change in the form of the verb for the plural number, but the same form of the verb is used in each person in the plural.

Since verbs in some instances change their form according to the person and number of their subjects, we say that verbs agree with their subjects in person and number. In other words, *am* is first person singular number; *are* is second person singular or plural number, according to the subject.

Now let us substitute a noun for a pronoun as subject. Nouns as subjects are always names of persons or things spoken of, and are in the third person, for there is no first or second person. Compare the singular number with the plural:

	Singular	Plural
Third person	The man is strong	The men are strong

Verbs also agree with their noun subjects in person and number. Let us substitute the verb *sing* for *be*. Compare the plural number with the singular:

	Singular	Plural
Third person	The man sings	The men sing

Though there are few changes in the form of the verb to show number, these changes are very

important, for many errors are made in the agreement of the subject and predicate.

The foregoing illustrations have been taken from verbs in the present tense. There follows a table showing the six tenses with all the changes that take place to show person and number. Look through it carefully, finding the tenses and numbers in which any changes occur in the form of the verb.

	Singular	Plural
	PRESENT TENSE	
First person	I sing	We sing
Second person	You sing	You sing
Third person	He sings	They sing
	PAST TENSE	
First person	I sang	We sang
Second person	You sang	You sang
Third person	He sang	They sang
	FUTURE TENSE	
First person	I shall sing	We shall sing
Second person	You will sing	You will sing
Third person	He will sing	They will sing
	PRESENT PERFECT TENSE	
First person	I have sung	We have sung
Second person	You have sung	You have sung
Third person	He has sung	They have sung
	PAST PERFECT TENSE	
First person	I had sung	We had sung
Second person	You had sung	You had sung
Third person	He had sung	They had sung

FUTURE PERFECT TENSE

First person	I shall have sung	We shall have sung
Second person	You will have sung	You will have sung
Third person	He will have sung	They will have sung

a. The parts of the verb *be* are *be* (*am*), *was*, *been*. Substitute the verb *be* for *sing*, making a chart of all the tenses.

b. Tell the person and number of the verbs in the sentences that follow. Think it out this way: *Mary sings sweetly. Sings* is a verb in the third person singular number, to agree with its subject *Mary*, which is in the third person singular number. *I am your friend. Am* is a verb in first person singular number to agree with its subject *I*, which is in the first person singular number.

I

1. He sees his mistake plainly.
2. There goes Fred's brother.
3. She has placed her work well.
4. No little girls were on the street.
5. He looks like a great goose.
6. I am happy too.
7. We are always lucky.
8. You were not at home.
9. Many families have lived here.

II

1. Two hundred children took part.
2. The improvement in the science of medicine has been great in recent years.
3. Three hundred boys and girls will play on the new open-air stage this summer.

4. There will be a small playground in the center of the block, and we shall visit it soon.

5. Each of the brave soldiers of the American army loves to salute the stars and stripes.

6. An army of red ants has waged battle against an army of black ants in their neighborhood.

III

Find in your reader ten verbs in the present tense. Show that each one agrees with its subject in person and number.

c. Tell the tense of each verb in the sentences above.

d. Find three personal pronouns. Show that each agrees with its antecedent in person and number.

BLACKBOARD WORK

Choose from your folder a composition that is written in the present tense and be ready to copy it upon the board for class study of the person and number of verbs. Select first the verb, then tell its person and number. Do this for the subject of the verb, also.

56. The Verb *Do*[1]

The verb *do* is one of the most troublesome. It may be used as a principal verb.

PRESENT TENSE

I do	We do
You do	You do
He does	They do

[1] If the teacher wishes to extend the study of verbs, the lessons on mood, voice, and conjugation will be found in the Appendix as Optional Lessons 56 A, B; and C, pages 541–550.

PAST TENSE

I did	We did
You did	You did
He did	They did

PRESENT PERFECT TENSE

I have done	We have done
You have done	You have done
He has done	They have done

Do may be made into the negative form, as we say, by having *not* placed after it.

I do not	We did not
You do not	You did not
He does not	They did not

When this negative form is contracted, look out.

I don't	We don't
You don't	You don't
He doesn't	They don't

Do may also be used as a helper in making other predicates more emphatic.

I do try	We do try
You do try	You do try
He does try	They do try

Errors in the use of these words occur most frequently when they are combined with *not* and contracted to *doesn't* and *don't*. Even then we make no mistake when *I* and *you* are the subjects. The error occurs when the subject is a singular noun or the pronoun *he*, *she*, or *it*.

Say: *The girl doesn't wish to stay;* not, *The girl don't wish to stay.*

He doesn't raise onions in his garden, She doesn't like to run, It doesn't matter, are correct. See Appendix, page 590, for further drill.

Fill the blanks in the following sentences with *doesn't* or *don't*. Then read the sentences again, changing singular subjects to plural, and plural subjects to singular. Explain the agreement by telling the tense, person, and number.

1. ——he wish to go to work in the garden?
2. ——the baby look like her mother?
3. They——play fast enough.
4. ——your mother need your help?
5. I think she——care for ice cream.
6. The children in our class——study history.
7. The little boy——feel well today.
8. That bird——build a pretty nest.
9. The air——seem so warm today.
10. Why——you do it today?
11. ——the trees look pretty?
12. ——your dog run fast?
13. ——the violets smell sweet?

57. Using *Shall* and *Will* Correctly

a. The correct use of *shall* and *will* to express future time has been established by custom. These uses must be learned, and then much practice is required to make them a part of everyday speech.

Shall with *I* and *we*, and **will** with *you*, *he*, *they*, or any noun, express what is likely to happen; as,

1. *I* shall go tomorrow.
2. *We* shall go tomorrow.

3. *You* will enjoy the music.
4. *He* will be glad to go.
5. *They* will receive the letter soon.
6. The long *journey* will be tiresome.

Will with *I* and *we*, and **shall** with *you*, *he*, *they*, or a noun, express determination or a promise on the part of the speaker:

1. *I* will go in spite of the storm.
2. *We* will help them tomorrow.
3. *You* shall return the money.
4. *He* shall not come back.
5. *They* shall not be allowed to do it.
6. The *robber* shall be kept in jail.

Nearly all mistakes in the use of *shall* and *will* occur in using *will* where we should use *shall*. Say: *We shall miss the train*, not, *We will miss the train. Shall I come tomorrow?* not, *Will I come?* Say *Shall you enjoy the concert?* not, *Will you enjoy the concert?* because you are expecting the answer *I shall.*

The same rules apply to *should* and *would* as to *shall* and *will*, except that *should* is used with all three persons to express obligation. To express what is likely to happen, *should* is used in the first person and *would* in the second and third.

Refer to the foregoing rules and illustrations and fill the blanks in the following sentences with the helpers indicated by the word or words in parentheses at the close of the sentences:

1. —— I see you there? (what is likely to happen)
2. I hope that we —— get good seats. (what is likely to happen)

3. I have promised that I —— do it. (promise)

4. You —— be tired after the journey. (what is likely to happen)

5 I —— pass the examination. (determination)

6. "He —— do as I say," said he. (determination)

7. "You —— pay for this," said the exasperated man. (determination)

8. He says that he —— come today. (promise)

9. The prisoner —— never yield. (determination)

10. We —— surely miss the boat. (what is likely to happen)

b. Write a sentence using the correct helper with the subject *we*, to denote what is likely to happen.

c. Write a question using the correct helper with the subject *I*, to denote what is likely to happen; using the correct helper with the subject *you*, to denote what is likely to happen; using the correct helper with the subject *you*, to get a promise in the reply.

58. Applied Grammar

In order to avoid errors in the agreement of subjects and predicates in person and number, it is necessary to know a few rules for exceptional cases. You have been applying two or three of these rules for some time. Name them.

Two or more singular subjects connected by *and* usually require a plural verb.

1. She and I *are* going to the country tomorrow.

2. The cow and calf *were* brought from the farm last week.

If two nouns connected by *and* name the same person or thing, the verb must be singular.

3. A gentleman and scholar *is* needed for this important position.

4. The secretary and treasurer *is* a man of great honor.

A collective noun requires a plural verb when the individuals of the group are thought of.

5. The class *are* studying their lessons in geography and history in room No. 10.

6. A herd of cattle *are* grazing in the meadow near the pond.

A collective noun requires a singular verb when the group of objects is thought of as a whole.

7. The class is going on a picnic trip today.

8. The committee is ready to make its report.

Two or more subjects in the singular connected by *or* or *nor* require a verb in the singular.

9. The man or the boy is on the platform.

10. Neither the river nor the lake has many fish.

Some nouns that are plural in form, but singular in meaning, require a verb in the singular.

11. Physics is a difficult study.

12. Five dollars is all he asked for.

Nouns modified by the adjectives *each*, *every*, *either*, *neither*, etc., require singular verbs.

13. Either boy is honest.

14. Every man knows where to go.

The indefinite pronouns *each, either, neither, everybody*, etc., require singular verbs.

15. Everybody is in his place.

16. Each of the boys comes often.

When two or more subjects of different number are joined by *or* or *nor*, the verb usually agrees in person and number with the subject nearest it.

17. Neither the boy nor his parents *were* present.

18. Neither the men nor I *am* guilty.

a. Copy the following sentences, choosing the correct form of the verb to be found in the parentheses, and in each case explaining your choice:

1. *The Virginians* (*is, are*) a good book.

2. The class (*was, were*) dismissed at four o'clock.

3. Either the girl or her mother (*is, are*) going in my place.

4. He and his sister (*is, are*) here.

5. Either the dog or the cat (*is, are*) with her.

6. The dog and his master (*passes, pass*) by every morning.

7. Neither the man nor the boy (*has, have*) come.

8. A mother and her two daughters (*lives, live*) in that house.

9. A man and his wife (*is, are*) sitting by the fire.

10. The camel and the jackal (*is, are*) crossing the river.

11. Either a rose or a carnation (*is, are*) suitable.

12. Neither a pen nor a pencil (*is, are*) there.

13. Our class (*was, were*) playing football at recess.

14. Bread and water (*was, were*) the prisoner's fare.

15. The man, with all his books, (*was, were*) turned into the street.

16. The boy as well as his mother (*was*, *were*) injured.
17. Each boy (*walks*, *walk*) to school.
18. Every one (*is*, *are*) here.
19. Each boy (*takes*, *take*) his books with him.
20. No flower or shrub (*grows*, *grow*) by the road.
21. Everybody (*comes*, *come*) to your party.
22. The old man, with the little dog, (*lives*, *live*) just over the hill.
23. The cat as well as the mouse (*is*, *are*) frightened.
24. The committee (*disagrees*, *disagree*) every time.

b. Write three sentences having subjects connected by *or* or *nor*.

c. Write three sentences having subjects with collective nouns used in the singular, and three having subjects with collective nouns in the plural.

d. Write three sentences using the nouns *each*, *one*, and *anybody* as subjects.

e. Explain the difference between the two sentences in each of the following groups. In giving your explanation show:

The tense, number, and person of verb
The number and person of pronoun
The agreement
The number and gender of pronoun
The number and gender of antecedent
The agreement

1. *a*. I don't know why I did it.
   b. She doesn't know why she did it.
2. *a*. Each is entitled to his opinion.
   b. All are entitled to their opinions.
3. *a*. He doesn't enjoy his popularity.
   b. They don't enjoy their popularity.

4. *a.* None was permitted to go to his room.
   b. All were permitted to go to their rooms.
5. *a.* Many are studying their lessons.
   b. No one is studying his lesson.

f. Explain the agreement of the verbs in italics with their subjects by naming:

The tense, person, number of the verb
The person and number of the subject
The agreement

Dear Philip,

Since you are studying agriculture, you probably will be very much interested in hearing about Uncle Edward and his orange ranch. He *lives* in Orange County. It is well named, for much of the best orange land in the state is here. Uncle Edward has a machine and *has taken* us about a great deal, and even though this *is* a small county we *have seen* hundreds of walnut and apricot orchards, besides great fields of beans, celery, and sugar beets.

The lemon and orange groves *appeal* to me most. They *are* so pretty, especially at this time of year. The oranges are as yellow as gold, and it is really true that we can see the snow-topped mountains while we sit out on the veranda eating oranges. When they are picked fresh from the tree, oranges are so good that I think I enjoy eating them more than I do looking at the beautiful scenery.

Uncle *takes* the very best possible care of his trees. He never neglects the orchard, winter or summer. He says this care pays. If an orchard is well treated, it makes money for you, but if it is neglected, the fruit will not be standard.

I *don't* know how long we *shall stay*. I wish it might be until spring, when the orange trees bloom. Perhaps I can persuade Mother to let me remain away from home that long.

Now *do write* often, and tell us about yourself and how you *like* your new school.

Yours affectionately,

Margaret

g. You have practiced over and over again to train your tongue to speak correctly and your ear to hear correctly the following forms: *I saw the book* and *I sang a song*, instead of *I seen the book* and *I sung a song;* also to say, *I have seen the book* and *I have sung the song*, instead of *I have saw the book* and *I have sang the song*. Perhaps your ear has become so accustomed to the correct form that you notice instantly if the wrong form is used. The study of verbs has taught you why certain forms are correct and certain others incorrect.

In the following sentences fill the blanks with the correct forms of the verbs to express past time, either with or without helpers, as the sentences indicate. The present form is in italics following the sentence. If you are not certain as to the correct spelling of the form to use with *has*, *have*, or *had*, refer to the dictionary or to your list of parts of verbs. That lesson will also give the correct form to use to show past time without the use of a helper.

1. I——you in church yesterday. (*see*)

2. The largest kittens have——all the milk in the pan. (*drink*)

3. John has——his dinner. (*eat*)
4. The janitor——the church bell on time. (*ring*)
5. Have they——to Chicago? (*come*)
6. The child——as fast as he could. (*run*)
7. Mary——to school with me. (*come*)
8. I have never——such a thing. (*do*)
9. The deer had——swiftly up the hill. (*run*)
10. John had——all the way on horseback. (*ride*)
11. The school bell has——for the dismissal of the pupils. (*ring*)
12. I——my work well. (*do*)
13. Have you——the window? (*raise*)
14. We have——him often. (*see*)
15. The clown had——the donkey around the ring. (*ride*)
16. The donkey——very fast. (*run*)
17. Have you——for the money? (*come*)
18. He has——the picture before. (*see*)

Write sentences using the correct form of *see* with the helper *has;* the correct form of *do* with the helper *have;* the correct form of *eat* with the helper *had.*

Write sentences using the correct form of *ride* to show past time without the use of a helper; of *run* to show past time without the use of a helper; of *drink* to show past time without the use of a helper.

BLACKBOARD WORK

h. Several compositions may be written upon the board for the study of the predicates. Select first the simple predicate, then the subject. Does the verb agree with its subject in person and number?

Tell the tense of each verb. Have you used the correct form of the verb for this tense?

i. Look over as many of the compositions from your folder as you can in the time allowed, for the agreement of the verb with its subject and for the use of the correct form of the verb. Remember that this error is frequently made and is a mark of ignorance or carelessness.

59. Correct Usage

a. Read the following sentences after filling the blanks with the correct form of the verbs in italics:

1. James has not——his work. (*do*)
2. I have——there already. (*go*)
3. His top has——there for weeks. (*lie*)
4. I have——the boys do it many times. (*see*)
5. Mary has——the window. (*break*)
6. We have——the ball away. (*throw*)
7. John has——it all. (*eat*)
8. They have——the ball behind the chair. (*hide*)

b. Fill the blanks in the following sentences with *them* or *those:*

1. Look at ——dirty hands.
2. To whom do——books belong?
3. Will you bring——to me?
4. From whom did you buy——pencils?

c. Write a declarative, exclamatory sentence using a noun as subject with the correct helper to show determination. Write a sentence using the pronoun *we* as subject, and the correct helper to show a promise; use *I* as subject, and ask a question.

d. Tell what the words must modify, then choose the correct words to fill the blanks:

1. That coat looks——on her. (*nice* or *nicely*)
2. The dress fits her——. (*good* or *well*)
3. The apple tastes very——. (*sweet* or *sweetly*)
4. She stays very——at home. (*quiet* or *quietly*)
5. The dish cracked——today. (*bad* or *badly*)

e. Pronounce correctly the following phrases, then use them in sentences which you will read aloud:

don't you know	wouldn't you
didn't you	shouldn't you
won't you	couldn't you
haven't you	what did you
can't you	what is the matter

f. Pronounce these words, find synonyms, and use them correctly in sentences:

economical	tedious	bravery
genuine	amateur	company
contrary	boisterous	assure
recognize	admirable	arrange

60. Planning Your Own Work

For the next few lessons you may devote yourself to applying by means of composition what you have been studying for nearly eight years in language, grammar, and composition. To make this a pleasure instead of a task, think of something that is worth doing that you would like to do, of which composition is a part. There are many undertakings that call for originality in planning and carrying

out and at the same time require the use of effective correct English. You may work as an individual doing something that you will enjoy doing alone, or you may work in groups with a leader.

1. One of the undertakings may be the writing and production of a play based upon your work in history or geography or literature. Here are a few topics that suggest action and dialogue:

The Story of the First Thanksgiving
An Incident from an Indian War
The Making of the Flag
The Departure of Washington from His Home to Take Part in a Battle
A Surrender at the Close of a Battle
An Old-fashioned Country School
A Japanese Tea Party
A Chinese School
Scenes from "Hiawatha"
Scenes from "Evangeline"
"The Pied Piper of Hamelin"
Stories from "Robin Hood"
"Barbara Fritchie"
"Horatius at the Bridge"
"Huckleberry Finn"
"Treasure Island"
Arbor Day

You should decide before beginning to write:

The setting: Time and place
How many scenes
The characters, conversation, and action

It would be better to outline the play in some such way as shown on page 446 before you begin.

ROBIN HOOD AND ALLEN-A-DALE (see page 622)

CHARACTERS:

Robin Hood
Allen-a-Dale
Little John
Nick, the Miller's Son
The Knight
The Bride
The Bishop
Attendants, Bowmen, etc.

TIME: About 1100. PLACE: Sherwood Forest, Nottinghamshire.

ACT I: *Scene*, the forest. *Time*, early morning.

Robin Hood concealed behind the greenwood tree watches Allen-a-Dale passing merrily by.

ACT II: *Scene*, same as Act I. *Time*, the next morning.

Robin Hood is concealed behind the greenwood tree — Allen-a-Dale entering sorrowfully is captured by Little John and Nick, the Miller's son, and brought to Robin Hood — Robin Hood questions him — he relates the sad story of his lost bride — Robin Hood asks what he will give to have his bride back again — Allen-a-Dale promises loyalty to Robin Hood.

ACT III: *Scene*, church. *Time*, later in the day.

Bishop is seen waiting for wedding party — Robin Hood enters as harper — wedding party enters — Robin Hood summons his men — Allen-a-Dale and archers enter — bishop refuses to perform ceremony — Little John puts on bishop's coat — he performs the ceremony — they all leave in great joy for the forest.

If desired, a herald may announce the play with the lines of the first verse.

You may write this play or one of your own choice.

2. Another undertaking from which you will derive much pleasure, and in doing which you will need to apply all that you have learned in grammar and composition, is a speaking contest. Did you ever attend one? Before you begin, you should decide upon the terms of the contest and leave them upon a bulletin board or the blackboard while the contest is going on.

1. Should special training by members of your family or by friends be allowed?
2. What help should you receive in wording your speech?
3. How long a time should you have to prepare?
4. Should each one choose his own subject, or should a general subject be decided upon, such as "Thrift," "Safety First," "Cleaning Up," and every one speak about that subject?
5. Who will judge the winner?
6. Should a prize be offered?
7. What points in composition should be considered?

61. The Plot

We very often hear the expression "the *plot* of a story." In most short stories and novels one thing happens. This causes something else to happen, which in its turn causes still another happening, until finally the climax is reached. These series of events form the plot of a story. Often the more complicated the plot, the more interesting is the story. Turn to the composition on page 384 and show just how one incident leads up to a second,

how this brings about another, and so continue until the climax is reached.

a. Write briefly the plot of any story that you know.

b. Finish one of the following plots, then use it in telling a story. Be careful to have a suitable introduction, to have the events lead up to a climax, and to finish the story appropriately.

A story is often made more effective by the introduction of the conversation of the characters. If you are not sure of the punctuation of direct and indirect quotations, turn to the Index, which is in the back of the book, find the word *quotations*, and then look on the pages indicated. There you will find explanations and exercises that will help you.

The use of conversation may become very tiresome if too much is used, or if the words *said* and *asked* introduce every quotation. Perhaps the person speaking *shouted* or *demanded* or *admitted* or *suggested* something. There are over one hundred words that may appropriately introduce quotations. Each one conveys a slightly different meaning.

1. A boy is sightseeing alone in a strange city many miles from home. He discovers that he has lost his purse containing all his money and his railway ticket.

2. The children are sitting about the fire in the evening telling ghost stories. One of the boys excuses himself to get a drink. While he is away, a mysterious sheeted figure appears in the open door.

3. A boy is walking beside the elephants in a circus parade. He teases an elephant by offering it peanuts

and then eating them himself. The elephant picks the boy up in his trunk.

4. On the way home from school two boys pick up a letter giving directions for finding a place where some money is buried. The boys decide to follow the directions.

c. Perhaps you would prefer to think of your own plot. Here are a few subjects:

A Schoolboy's Prank
A Well-deserved Punishment
A Great Disappointment
The Happiest Day of My Life
A Mysterious Fire
An Amusing Incident
An Incident from Indian Life
An Incident from a Moving Picture
My Favorite Picture

In telling your story remember to stand well, to look at your audience, to make one event lead up to the other in order of time, to complete every sentence, and to close promptly after the climax. Your classmates or teacher will help you improve your story. Then you may try again.

BOOKS BOYS AND GIRLS LIKE TO READ

Crump, Irving. *The Boys' Book of Firemen.*
Miller, Joaquin. *True Bear Stories.*
Montgomery, Lucy M. *Anne of Green Gables.*
Parkman, Mary R. *Heroes of To-day.*

CHAPTER VI

VERBALS

62. Recognizing Verbals

You have already learned that verbs tell something about the subject, or, as we say, verbs *assert*. In the sentence *That farmer makes hay*, the verb *makes* asserts something about the noun *farmer*. Read this group of words: *That farmer making hay*. Does it not sound as if something were lacking to make it a complete sentence? You will surely decide that it is not a sentence, for no assertion is made. The word *making* is like a verb in expressing action, but it does not assert anything about the subject. Does this sound complete to you? *That farmer making hay wears a large hat*, or *That farmer is making hay*. In the first sentence the assertion is made by the verb *wears;* in the second sentence the helper *is* makes the assertion complete.

a. Select from the following groups of words those that contain verbs that assert and so make a complete sentence. Study the other groups of words, selecting the word that is like a verb but does not assert. This word is a **verbal.**

1. The sun is shining brightly
2. The sun shining brightly
3. The boy is standing there
4. The boy standing there

5. He is running rapidly down the street.
6. Running rapidly down the street
7. The clouds are passing overhead.
8. The clouds passing overhead
9. John enjoyed looking at the ocean.
10. Looking at the ocean
11. I am finishing this book.
12. Finishing this book
13. Answering the letter
14. Sending him to Congress
15. Smoking furiously
16. Playing down by the river.

b. There are forms of the verb other than the form ending in *ing* that may express action like a verb and yet not assert. In the following sentences find the word that makes the assertion, or, in other words, tells what is done. What part of speech is it? The words in italics express action, but they are not predicates, for they do not tell what is done, or, as you have learned to say, they do not assert. They are verbals, also.

1. The hay *made* by the farmer sold for ten dollars.
2. The boy *helped* by his mother wrote a poem.
3. The children *washed* and *dressed* waited for dinner.
4. The money *stolen* from the bank was recovered.
5. The rocks *worn* round by the water were picked up by the children.
6. The lumber *piled* high by the workmen made a good hiding place.
7. The order *given* by the captain was obeyed.
8. At the next turn, we came upon a little boy *seated* upon a prancing pony.

c. In each of the foregoing sentences there is a word that makes the assertion, and another one which is like a verb in expressing action but it does not assert. In the first sentence *sold* is the verb that asserts and is the predicate. *Made* is a verb when it is used in a sentence to make an assertion, but in this sentence it does not assert, hence it is a verbal. Find the verbs in sentences 2 and 3 and make certain that you feel the difference in use between these two words. Notice that these verbals may sometimes introduce the sentence.

1. *Helped* by his mother, the boy wrote a poem.
2. *Tired* of work, the man rested under a tree.

Occasionally another form of the verb, the present form, is preceded by the sign *to* and is used to express action but not to assert. Read these sentences carefully, finding first the word that tells what is done. Then find the words that express action like a verb but are not predicates.

1. I ran to tell you first.
2. I went home to help mother.
3. She wished to sit by me.
4. She heard the birds sing. (The sign *to* is omitted.)
5. She saw the sun shine.

d. Select from the following sentences the verbals. The verbs are in italics.

1. The corn growing by the roadside *is filled* with weeds.
2. The bell now ringing *is* not *intended* for a fire alarm.

3. I *do* not *wish* to do that again.

4. The dress just finished *will be worn* to the girl's party tonight.

5. I *am beginning* to understand the work.

6. He *reached* home by swimming across the river.

7. The bat used in the ball game *was broken.*

8. The thief *must have entered* the house by climbing through the window.

e. From your readers select ten examples of verbals.

f. Select three sentences in which the verbal introduces the sentence.

63. Using Verbals Correctly[1]

Errors arise in the use of verbals just as in verbs by completing them with the wrong form, or by using an adjective as a modifier. You have learned that some verbs require objects, some are complete in themselves, and some require the predicate nominative for complements. It is just so with verbals. A verbal with its object or predicate nominative is called a phrase. *Having helped him* is a phrase, composed of the verbal *having helped* and the object *him. Being hungry* is a phrase made up of the verbal *being* and the predicate adjective *hungry.* If the verb requires an object, then the verbal made from it must have an object; if the verb requires a predicate pronoun or adjective, then the verbal must be completed by a predicate pronoun or adjective. A verbal takes the same

[1] If time permits, Lessons 63 A, B, C, D, E, F, on participles, gerunds, and infinitives, pages 549-561, may be taken.

modifiers as a verb. In the following sentences the verbal phrases are in italics.

a. Find examples of sentences introduced by verbal phrases. Write a rule for the punctuation of such phrases.

b. Select the word that completes the verbal and tell whether it is an object, a predicate noun or pronoun, a predicate adjective, or an adverbial modifier. Prove that the correct form has been used.

1. *Having told* her, I felt better.
2. The wind, *having blown* a gale during the night, died down in the morning.
3. I would not wish *to be* he.
4. The tramp was seen *taking* it from the child.
5. *Raising* her to his shoulder, he carried her away.
6. The boy, *standing* firmly in his place, gained his point.
7. The bell, *ringing* loudly, was heard by all.
8. The men, *looking* curiously at the stranger, decided that something was wrong.
9. The medicine *tasting* sweet was not refused.
10. *Looking* sad, the lady departed.
11. *Feeling* ill, I went home.
12. "I stood so," said the tiger *jumping* quickly into the cage.
13. *Running* races is one of our favorite pastimes.
14. The man, *being* a thief, was arrested.
15. *Having been* a boy once, the man understood.
16. The log, *tossed* about by the water, finally lodged between the rocks.
17. *Having finished* the book, I went to play.

c. A verbal that modifies a noun is a **participle,** so called because it is a verb in form and an adjective in use. Examine the following sentences:

1. *Flying over the city,* the aviator rose to a great height.
2. *Having helped mother,* she needed rest.
3. *Shouting wildly,* Frank ran to the street.

In sentence 1, the noun *aviator* is modified by the verbal *flying,* which, because it is a verb in form and an adjective in use, is a participle. In the other two sentences select the participles and tell what they modify.

It is in this adjective use of the verbal that errors arise, by the omission of the word that the participle modifies.

Examine these sentences by finding the subject, predicate, and object. Determine whether the participle modifies any word in the sentence.

1. *Having finished reciting,* the teacher closed the book.
2. *Having broken the cup,* the tea was spilled.
3. *Laughing,* the dog ran away.

It is quite clear that it was not the *teacher* nor the *book* that had *finished reciting,* but *pupil* or *class* not mentioned. In the second sentence there is no word for *having broken the cup* to modify. In the third sentence the writer did not mean to indicate a laughing dog. The verbals in the sentences above should be changed to dependent clauses, as shown on the following page.

1. When the class finished reciting, the teacher closed the book.
2. Since the cup was broken, the tea was spilled.
3. While I laughed, the dog ran away.

Correct the following sentences. The participles are in italics.

1. *Waiting* for lunches, the car went without them.
2. The fire was discovered *going* down the street.
3. *Having distributed* the prizes, the program ended.
4. *Meeting* a friend, the dinner was forgotten.
5. *Having* a tooth pulled, a tardy mark was placed against him.
6. *Doing* nothing, the day went slowly.
7. *Using* good English, the contest was won.
8. *Being* good, the day passed pleasantly.

Another error frequently made in composition occurs when a participial phrase is punctuated as a sentence. *Having broken the dish* does not make a complete sentence, although it contains a word that expresses action. Take your compositions from your folders and look them through for this error.

64. Applied Grammar

a. From the following composition select the verbals. The predicates are in italics.

FEEDING THE BIRDS

One day a bank swallow *was feeding* her little ones, a half dozen or so, which *were ranged* on a willow stem at the margin of the river. Every time she *flew* toward them they *set* up a vigorous calling to be fed. She *procured* her food by skimming airily over the

river and catching the insects that *rose* from its surface. Having nabbed one, she *would dart* with it to her little family, and without alighting, and scarcely pausing in her swift flight, *would thrust* it into the mouth of one of the birdkins. Thus she *fed* them one by one until she *had gone* the round of the little circle, though sometimes, oddly enough, she *would feed* the same infant twice in succession. —From *Our Bird Companions*, by LEANDER KEYSER.

b. Find a relative pronoun and tell its use.

c. Find a participial phrase that introduces a sentence. This is one way of introducing variety into a composition. What mark separates the participial phrase from the remainder of the sentence?

d. Select two personal pronouns and their antecedents. Prove that the pronoun in each case agrees with its antecedent in person and number.

e. Find a dependent clause that modifies a verb. Observe that the least important thought is placed in the dependent clause. This is one way of adding clearness to the composition. Change the dependent clause to an independent clause. Does it carry out the author's thought as well?

BLACKBOARD WORK

f. For this exercise everyone may write upon the blackboard if there is space enough. If there is not, some may write at their seats. You may write a short personal experience upon one of the subjects at the close of this lesson, or upon one that you may

choose for yourself. So plan the details that you will be able to finish in the time assigned. Try to construct one sentence with a verbal. When you have finished, the class will find the verbals. You may make this exercise into a contest by trying to see who can find the greatest number.

g. Afterward you may select one composition and consider variety in the use of sentences. Look for these points:

1. Complete sentences
2. Kinds of sentences as to form (declarative, interrogative, etc.)
3. Kinds of sentences as to structure (simple, complex, compound)
4. Placing the most important thought in the independent part of a complex sentence
5. Joining two unrelated thoughts by *and*
6. Introducing a sentence with a dependent clause
7. Introducing a sentence with a phrase beginning with a preposition
8. Introducing a sentence with a verbal
9. Using inverted order

h. In a second composition you may consider the use of exact verbs and adjectives.

i. In another you may look for the verbs and the verbals to see whether the correct pronoun has been used. Look for other uses of the pronoun also.

j. In a fourth composition discuss the details used in telling the story. Did the writer choose the most interesting details? Did he give them in the best order?

SUGGESTED SUBJECTS

Winning the Prize
One Point That Makes a Good Citizen
One Rule of Health
An Anecdote
A Good Joke
Saying Good-by
A Hot Bite
A Good Trick
When Everything Went Wrong
Missing the Train
Just in Time
Shopping for Mother

65. Correct Usage

a. Read the following stanzas for the practice they give you in words ending in *ing:*

Fast downward they're dashing,
Each fearless eye flashing,
Though danger awaits them on every side;
Yon rock—see it frowning!
They strike—they are drowning!
But downward they speed with the merciless tide.

—CHARLES SANGSTER

My home is on the rolling deep,
I spend my time a-feeding sheep;
And when the waves on high are running,
I take my gun and go a-gunning.

b. This stanza will give you practice in words that end in *ow* and in final *d*'s, *p*'s, and *t*'s:

Let the waves of slumber billow
Gently, softly o'er thy pillow;
Let the darkness wrap thee round
Till in slumber thou art drowned;

Let my tenderest lullabies
Guard the closing of thine eyes;
If *these* fail to make thee weary,
Then I cannot help thee, dearie.

—Franklin P. Adams (in *Bookman Anthology of Verse*, G. H. Doran Co.).

c. Fill the blanks with *may* or *can:*

1. Harry and I —— run very fast.
2. Father, —— I go with you tonight?
3. —— I have another pencil? Yes, if you —— find one in the drawer. I — — sharpen this one. I —— write with mine. It is too short.
4. —— I get a drink?
5. Mary —— read very well.

d. Fill each blank with a pronoun:

1. Did you see Mother, Father, and —— at the game?
2. Did you hear that sister and —— going to New York?
3. May I divide the candy —— the children in this room?
4. Gertrude brought these roses for —— and ——.
5. It was —— who lost the book.
6. The boys asked —— and —— to go with them.
7. It may have been —— who called yesterday.
8. If I were —— I would not go there at this time.
9. I thought it was her brother and —— who sang.
10. Mother gave sister and —— new gloves.

c. Supply the correct form of the verb:

1. The seeds of the melon —— used for beads. (*be*)
2. Which one of these books —— the best? (*be*)
3. Two of them —— very good. (*be*)

4. Every one of the boys——jumping rope. (*be*)
5. ——they coming to help you? (*be*)
6. ——he wish to go? (*do*)
7. ——I help you? (*shall* or *will*)
8. I shall be at home tomorrow night? ——you? (*shall* or *will*)
9. I——not to try to do it. (*ought*)
10. I stood guarding the plunder——on the dock. (*lying* or *laying*)

f. Remember to say:

1. I am *angry with you*. (not *I am mad at you*)
2. She looks *as if* she were pleased. (not *like*)
3. I think she is an *agreeable* girl. (not *nice*)
4. I don't know *that* I can go. (not *as*)
5. I shall *accept* the invitation. (not *except*)
6. I want *to come in*. (not *I want in*)
7. I sit *behind* her. (not *in back of*)
8. Try *to* come. (not *and*)

g. Choose the correct word from those in italics and read the sentences correctly.

The boy, speaking (firm or firmly) *for the right, earned our respect.* The word chosen modifies the participle *speaking*. Participles require adverbial modifiers. Therefore the adverb *firmly* is the correct word to use. The sentence should read, *The boy, speaking firmly for the right, earned our respect.*

1. The boy, standing (*firm* or *firmly*) in his place, gained his point.
2. The bell, ringing (*loud* or *loudly*), was heard by all the children.
3. Tom, having acted (*foolish* or *foolishly*), was sorry.

4. The man, looking (*curious* or *curiously*) at the stranger, decided that something was wrong.

5. The boy, having been hurt (*serious* or *seriously*), was unconscious.

6. Putting on his hat (*quick* or *quickly*), he went on.

7. By working (*steady* or *steadily*), he won the prize.

8. The jackal ran up and down the shore, devouring (*greedy* or *greedily*) all the crabs.

9. The camel, swimming (*careful* or *carefully*), reached the shore.

10. "I stood so," said the tiger, jumping (*quick* or *quickly*) into the cage.

h. Refer to Lesson 57, page 434, and fill the blanks below with the helpers *shall* or *will*, *should* or *would*.

1. ——I use your ruler for the measurement?
2. You——learn to be more careful.
3. The little boy——be taught how to do it.
4. ——the boy make a good shelf?
5. The swing——break.
6. Aunt Mary——come tomorrow.
7. The fire——not burn the stick.
   The stick——not beat the kid.
   The kid——not go.
8. ——Alice go with me?
9. Children——obey their parents.
10. I——study my lesson.
11. John——swim very well.
12. He——surely have made a mistake.
13. He——not have forgotten to close the door.
14. ——I tell my sister?
15. ——you take a wrap.
16. —— he be obliged to repeat an oath of office?

66. Letters of Invitation

Read the following letter of invitation from Beatrice to Louise. Do you think Louise will be glad to arrange her plans so she can accept? Will she keep the secret?

Marion, Ohio

Dear Louise,

Mother and I are planning an informal farewell party Saturday afternoon for Helen, who is leaving next week for boarding school. We should like very much to have you come. Do you suppose you can arrange to be here by two o'clock?

If you should happen to see Helen, please don't mention the word "party" to her. She thinks she is coming to get a book I promised to lend her. When she comes in the door, there we shall all be to greet her.

We are eager to know whether or not you can come.

Lovingly yours,

August 30, 1922 Beatrice

a. Write the letter Louise should write in reply to the invitation. Use the same informal style that Beatrice used in sending the invitation.

b. Plan a program of the best oral work that has been given for the past month. Write a letter inviting another class (or some one else) to attend.

c. Write an invitation to your chum inviting her to a birthday party which you and your mother are planning for your next younger sister.

Occasionally a very formal party is given. Under such circumstances custom demands the use of

quite a different style of invitation and reply. Read the following:

INVITATION

Miss Janet Dodge requests the pleasure of Miss Ann Hughes's company at a Valentine party on Saturday, February fourteenth, at eight o'clock, at 1320 Maple Avenue.

ACCEPTANCE

Miss Ann Hughes accepts with pleasure Miss Dodge's kind invitation to be present at her Valentine party on Saturday, February fourteenth, at eight o'clock.

February eighth

REGRETS

Miss Ann Hughes regrets that a previous engagement prevents her from accepting Miss Dodge's kind invitation to be present at her Valentine party on Saturday, February fourteenth, at eight o'clock.

February eighth

Perhaps some time you will receive a very formal invitation to a party — that is, the one who invites you will use her own name instead of *I*, and follow the form in the invitation above. If you receive such an invitation and wish to accept, good usage requires that you reply in the same form. That is, you use your own name, in speaking about yourself, instead of the pronoun *I*. If you cannot accept the invitation, you send *regrets*, which means that you send a note like the one above.

d. Pretend that you have received a formal note from a friend inviting you to her birthday party. Make a copy of the note you received. Write an acceptance, then write regrets.

You will find that printed or engraved invitations and announcements are always in this form.

67. An Appeal in Poetry and in Prose

The beautiful poem "In Flanders Fields," which is given on page 466, was written for a very definite, inspiring purpose. It was in the fields of Flanders that some of the most terrible fighting of the World War occurred. There thousands and thousands of fine, brave men gave up their lives. In what lines does the author tell this?

The author of this poem was a soldier who finally gave up his life, also. He knew what it meant to be full of strength, ambition, and the joy of living. He continually saw how terrible it was to die in battle. Read the lines in which he arouses in us the *feeling* of the joy of living and the great sadness of sacrificing one's life.

As dreadful as it might be for so many to die, the author felt that there was one thing sadder. In what lines does he tell this?

In what lines does he tell his real purpose in writing the poem? Was the purpose accomplished?

In what other poem in your text did an author arouse the feelings of the people to such an extent that they acted as he desired?

Find in the Appendix of your book Lincoln's Gettysburg Address. Show, by reading the lines in which he appeals to the people to consecrate themselves to the unfinished cause for which the dead had so bravely given up their lives, that he set forth much the same idea that John McCrae expressed in his poem of Flanders fields.

We are told that, when Lincoln had finished speaking, a perfect silence lay upon the great audience. His words had so moved men and women that they stood speechless. The Civil War has long been over, but today as we re-read the speech we, too, are moved with a feeling of patriotism. Can you tell what it is about these works that so arouses our feelings?

In Flanders Fields

In Flanders fields the poppies blow
Between the crosses, row on row,
  That mark our place, and in the sky,
  The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,
  Loved and were loved, and now we lie
    In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
  The torch; be yours to hold it high!
  If ye break faith with us who die
We shall not sleep, though poppies grow
    In Flanders fields.

—John McCrae (in *Punch*)

68. Reviewing a Book

By this time you must have read many books. Prepare to tell the class about one of them. Let your first topic tell whether or not you enjoyed the book and why. Under your next topic tell an incident from the book that will carry out your opening statement of like or dislike. When you have finished, your classmates will discuss your talk on the basis of these points:

Was his talk convincing?
Was it well prepared?
Did he use any incorrect expressions?
Did he complete every sentence?
Has he overcome the *and-a*, *well-a* habit, if he had it?
Did he use any particularly apt words or phrases?
Did he add variety by beginning any of his sentences with a phrase or a clause?

BOOKS BOYS AND GIRLS LIKE TO READ

Dowd, Emma C. *Polly of the Hospital Staff.*
Fox, John *The Little Shepherd of Kingdom Come.*
Hawes, Charles B. *The Mutineers.*
Riis, Jacob A. *Hero Tales of the Far North.*
Singmaster, Elsie. *When Sarah Saved the Day.*
Stevenson, Robert Louis. *Treasure Island.*
Wister, Owen. *The Virginian.*

CHAPTER VII

ADJECTIVES AND ADVERBS

69. The Adjective

In the following description the adjectives are in italics. Notice how large a part they play in making word pictures — over one-third of the words in the paragraph are adjectives.

> Each of *these* fairies was about *the* height of *a cambric* needle. They were quaintly dressed. *The* ladies wore *quilted silk* gowns and *broad brim* hats with *tiny* feathers in them. *The* gentlemen wore *curious little* knickerbockers with *silk* coats, *white* hose, *ruffled* shirts, and *dainty cocked* hats.

Adjectives that describe are called descriptive adjectives. In addition to descriptive adjectives in the paragraph above, there is an adjective, *these*, that points out, called a demonstrative adjective. You must give such adjectives some attention to prevent errors when you use them to modify *kind* and *sort*. Look for *this kind* and *that kind*, *these kinds* and *those kinds*, in the Index and write original sentences containing them.

The, *a*, and *an* are adjectives that point out. They are called articles. Be careful to use *an* before a noun beginning with a vowel sound.

Adjectives that modify nouns by showing ownership are possessive adjectives. Here are some of

them: *his, my, her, their, our, your, its.* The only one concerning which you may become confused when writing is *its.* These sentences are both correct: *Its* edge was very sharp. *It's* my knife. Explain why.

Many of the so-called indefinite pronouns, such as *each, every, no,* also become adjectives when used to modify nouns. This is another time when you should prove your ability to help yourself, by finding the list of indefinite pronouns on page 376 and using as many of them as possible as adjectives. Since adjectives must be referred to by the correct pronoun in the same way as indefinite pronouns, you must be careful in writing your sentences. It would be well to read your sentences aloud, thus giving your classmates an opportunity to check your work.

a. In the following sentences supply an appropriate adjective, or a pronoun to which an adjective may refer. Some one will place upon the blackboard those sentences in which there is a choice of adjectives. You may try the effect upon the clearness of expression of the different adjectives suggested by the class. Can you change the thought entirely by the use of different adjectives?

1. I spent a —— with my cousins?
2. —— kind of work is difficult for me.
3. Each child may bring —— paper to the desk.
4. Few people brought —— lunches.
5. John gave an orange to —— one of —— playmates.
6. Each one liked —— own valentine best.

7. Do you enjoy——kinds of games?
8. Every——patriot serves——country.
9. There were sandwiches of each of——sorts.
10. A——lamp, with a——shade, stood beside the ——table.
11. I found several of——kind of leaf.
12. I will read you the——part of his letter.
13. He was a——old man.
14. There I was startled to see what I took to be a—— man, with——beard and——hair, pursuing a——butterfly with——wings.
15. I took a few more steps and saw a——cottage near a——stream. In the—— ——glade I saw Mary Martha picking——flowers.

70. The Comparison of Adjectives[1]

Examine the adjectives in the following sentences:

1. Mary has a *large* apple.
2. John has a *larger* apple.
3. Harry has the *largest* apple.

Large, *larger*, and *largest* are forms of the same adjective, expressing three degrees of size.

Large tells the kind of apple. *Larger* indicates the same kind, only to a greater degree when compared with the first apple. *Largest* indicates that the object has the most of that quality when compared with the other two.

The simplest form of the adjective is called the **positive degree.**

[1] For the classification of adjectives refer to Lesson 70A, Appendix, page 561.

The form that shows a higher degree of a quality is called the **comparative degree.**

The form that shows the highest degree of a quality is called the **superlative degree.**

Study carefully:

Positive	Comparative	Superlative
fat	fatter	fattest
tall	taller	tallest
strong	stronger	strongest
bright	brighter	brightest
calm	calmer	calmest

From the study of the words above find what letters must be added to a word in the positive degree to form the comparative degree. Then write a clear statement telling how the comparative degree is formed.

What letters must be added to the positive degree to form the superlative degree? Write a statement telling how the superlative degree is formed. Follow the rules you have made, and write the three degrees of these adjectives: *warm, ripe, large, fast, proud, sweet.*

Do you remember the rule for spelling the plural of nouns ending in *y*? If not, turn to the lesson in which these rules are explained, then write the comparison of *happy, sorry, lovely, manly, merry, lucky, mighty, worthy, weary, jolly.*

Some adjectives of two syllables, and most adjectives of more than two syllables, are compared by the use of *more* or *most*, or *less* and *least*, as in the sentences at the top of the next page.

1. John is a *studious* boy. (positive)
2. Mary is *more studious* than John. (comparative)
3. Alice is the *most studious* of all. (superlative)
4. Mary is *less studious* than John. (comparative)
5. Alice is the *least studious* of all. (superlative)

Sometimes the comparative degree shows a less degree, and the superlative degree the least degree, of a quality; as, *little, less, least.*

The sentences below show a third way of comparing adjectives. As the comparison is irregular, it must be committed to memory.

1. Mary is a *good* girl.
2. Alice is a *better* girl.
3. May is the *best* girl of all.

Some adjectives express qualities that do not change in degree; as, *wrong, dead, superior, round, square;* hence they should not be compared. However, convenience sometimes demands such forms as *more perfect, straighter, roundest.* The correct usage in such words can be learned by careful study of the dictionary and of the best authors.

COMPARISON OF IRREGULAR ADJECTIVES

Positive	Comparative	Superlative
good, well	better	best
bad, evil, ill	worse	worst
much, many	more	most

Positive	Comparative	Superlative
little	less	least
far	farther	farthest
near	nearer	nearest next
late	later latter	latest last

a. Compare the adjectives *wonderful*, *famous*, *beautiful*, *pleasant*, *careful* by prefixing *more* or *most*.

b. Tell the degree of the adjectives in italics in the following sentences, then write the other two degrees. Use the following form:

Positive	*Comparative*	*Superlative*
studious	more studious	most studious

1. The gardener, being *honest*, was asked to care for my house.
2. London is the *largest* city in the world.
3. The tramp eating in the kitchen is most *ungrateful*.
4. This is a cool, *shady* place to play.
5. She is the most *beautiful* of the sisters.
6. You were the *shortest* in the group.
7. In the race for first place George runs faster than his big brother.
8. The girl, being the youngest of the sisters, remained at home.
9. The decorations, having been provided by a florist, were very pretty.
10. That great man chose wisely.
11. The poor boys' clothes were badly worn.

12. All good children step softly.

13. The little boy, badly frightened, ran away quickly.

14. The old flag, torn in many places, still flies.

15. Walking rapidly toward the river, all were quickly out of sight.

REVIEW

c. Select illustrations of verbals; of verbs that are in the third person singular number. Prove that they agree with their subjects.

d. Select ten nouns. Give the rule for forming the plural. How many different uses of nouns can you find?

e. Select the pronouns. Give the use in the sentence and the case of each.

71. Using Imaginative Comparisons

There are many ways of making descriptions clearer, more beautiful, or more forceful. Read this paragraph:

> He was a small, white, round little man; and when he came rolling down the deck in his white linen suit, his face beaming from its white frame of close-cropped hair and beard, he was not unlike one of his own round white little pills, except that their sweetness stopped on the outside and his went clear through.

Observe that the author has compared the ship's surgeon with one of his own round white little

pills. A surgeon and a pill are quite unlike except in one or two particulars, which the author mentioned. What are they? Such an imaginative comparison is called a **figure of speech.** The special figure in which two things, unlike except in one or two particulars, are compared is a **simile.** Not every comparison is a simile. If you say, *He talked like his brother,* you would not be using a simile, though you did make a comparison, for the two brothers are much alike in many ways.

Poets may indulge in similes much more freely than the writer of prose. Turn to the poems in the Appendix and find examples that you think beautiful, clear, or forceful. Read again the paragraphs for examples of similes. Sometimes the comparison is implied, without the use of the words *like* or *as.* Do you find any such? They belong to the figure of speech called **metaphor,** which is much used in our daily conversation. Instead of speaking in a matter-of-fact way, we say: "Mother Nature is using her sprinkling can"; "Jack Frost is making a visit"; "He has fire in his eye"; "He is running for office." Watch the speech of your classmates for such familiar metaphors as "My heart was in my mouth"; "I flew down the street"; "Her eyes fairly danced."

Take several compositions from your folders and look them through for instances in which you might use a comparison that would make a clearer or more beautiful picture.

72. Variety in Expression

You have tried the effect of using some simple, some complex, and some compound sentences, to keep your compositions from sounding monotonous. There are other ways of adding variety to your sentences.

Examine the following ways of expressing the thought *dark-eyed boy:*

Prepositional phrase	boy *with dark eyes*
Clause	boy *who had dark eyes*
Word	*dark-eyed* boy
Verbal phrase	boy *having dark eyes*

a. In the following sentences change the adjectives in italics to phrases or clauses and rewrite the sentences. Which sentence best expresses the thought?

1. The *one-eyed* horse picked his way slowly down the street.
2. A small *dark-haired* lady brought me home.
3. The speaker was a *fine-looking* man.
4. The garage had a gayly painted *tin* roof.
5. The *industrious* boy usually wins his way where others fail.

b. Use the following words in sentences, first as adjective word modifiers, and then as prepositional phrases, verbal phrases, and finally as clause modifiers: *idle, wise, joyous, wealthy, experienced.*

In the following selections try the effect of changing the adjectives in italics to descriptive clauses. Does it affect the clearness or force of the sentence?

Try changing the phrases in italics to words. Did the author choose the best way of arranging words, phrases, and clauses? Many people are born with the ability to arrange their modifiers to the best advantage, but nearly everyone can develop some ability by observing the work of good authors.

1. At length we stopped before *a very old* house bulging out over the road; a house with *long, low lattice-windows* bulging out still farther, and beams *with carved heads* on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below.

2. Our *little* fish had grown to be a great, fine salmon of *twenty-two pounds weight*, shining like a new tin pan, and with rows of the loveliest round black spots on his head and back and tail.

c. Clearness and vigor of style are sometimes secured by means of placing the adjective after the verb. In the following sentences place the adjective before the noun it modifies and observe the effect. Search among your books of poems and stories for examples of this position of the adjective modifier. Observe carefully the punctuation.

1. A quiet, quaint boy was *Demi*, serious yet cheery.

2. Both had round, rosy *faces* rather sunburnt and pug *noses* somewhat freckled.

3. Among them was a *boy* like a sun-ray, slender and quick.

4. The whole *tree* sparkles cold and white.

5. A *woman*, white-aproned and frail-faced, was bustling about her morning business.

73. Making Word Pictures

You will be interested in studying more in detail just how skillful writers use adjectives in making word pictures. Washington Irving wrote the following description of one of his characters. In the first sentence he starts the imagination along the line he wishes it to go, and in the following sentences carries out that idea by the use of descriptive adjectives carefully chosen.

> The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame was most loosely hung together. His head was small and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from the cornfield.— From *The Sketch Book*, by WASHINGTON IRVING.

In the preceding paragraph select the adjectives that carry out the idea of the likeness to a crane. Find synonyms of these words and substitute them for the adjectives Irving used. Have you added to or taken from the clearness or exactness of the picture?

In the following paragraph observe that the author has made a clear picture of Traddles, not only by the use of descriptive words, but also by the choice of exact verbs and verbals in telling an incident in his life. Read first for appreciation, then for descriptive adjectives, verbs, and verbals. Substitute synonyms and observe the effect.

TRADDLES

In a tight, sky-blue suit that made his arms and legs look like German sausages, or roly-poly puddings, Traddles was the merriest and most miserable of all the boys. He was always being caned, and was always going to write to his uncle about it, and never did. After laying his head on the desk for a little while, he would cheer up, somehow, begin to laugh again, and draw skeletons all over his slate before his eyes were dry.

He was very honorable, Traddles was, and held it as a solemn duty in the boys to stand by one another. He suffered for this on several occasions; and particularly once, when Steerforth laughed in church, and the beadle thought it was Traddles, and took him out. He never said who was the real offender, though he smarted for it next day, and was imprisoned so many hours that he came forth with a whole churchyard full of skeletons. But he had his reward. Steerforth said there was nothing of the sneak in Traddles, and we all felt that to be the highest praise.— From *David Copperfield*, by CHARLES DICKENS.

The following paragraphs from one of Ruskin's stories show the effect of describing by contrast.

Notice that the beauty and strength of the younger brother and the ugliness and weakness of the older brothers are made more vivid by being contrasted. Observe that the author uses many descriptive phrases, clauses, and even sentences.

> Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small dull eyes, which were always half shut, so that you couldn't see into them, and always fancied they saw very far into you. They lived by farming the Treasure Valley and very good farmers they were. They killed everything that did not pay for its eating. . . . . They worked their servants without any wages, till they would not work any more, and then quarreled with them, and turned them out of doors without paying them. . . . . They had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity.
>
> The youngest brother, Gluck, was as completely opposed, in both appearance and character, to his seniors as could possibly be imagined or desired. He was not above twelve years old, fair, blue-eyed, and kind in temper to every living thing. He did not, of course, agree particularly well with his brothers, or rather they did not agree with him. He was usually appointed to the honorable office of turnspit, when there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people. At other times he used to clean the shoes and floors, and sometimes the plates, occasionally getting what was left on them, by way of

encouragement, and a wholesale quantity of dry blows, by way of education.

Select the descriptive words, phrases, clauses, and sentences in the first paragraph, and find the opposite of each in the second paragraph. Do you find that in one description a single word will bring out the meaning, while in the other paragraph the author uses a phrase, a clause, or a sentence in describing the opposite quality? The ability to choose the most telling expression, whether word, phrase, or clause, is one of the characteristics of a great writer, and the work of such an author, other things being equal, is a masterpiece.

You will not be expected at once or perhaps at all to write as well as the authors whose work you have just read, but you should know that by reading good literature and observing how it is written you may improve your own composition very materially.

You may give your classmates a description of some person in whom you are interested. Perhaps it is an old man who passes your home every day; it may be a queer old janitor; a tramp who came to the kitchen door; a child who is ill; an inquisitive small boy. Think of the details that make the person different from other persons. Remember that well-chosen, interesting details are as necessary to an interesting description as to an incident. Try to make use of some of the newer facts you have learned to improve the form of your work: the use of a variety of sentences—simple, complex,

and compound; the use of the subordinate clause for the less important facts; the use of phrases or clauses to introduce sentences; the use of inverted order of the subject and the predicate; the use of an adjective after the noun modified if it does not sound affected; and last, but not least, the use of well-chosen adjectives and exact verbs.

74. Using Suitable Adjectives

In the following paragraphs are blanks which you will fill with adjectives from the lists at the close. Be careful to choose the adjective that most suitably fills the blank. When every blank is filled, all the adjectives will be used.

This was a very ——— camp from that of the night before in the ——— and ——— pine woods. The ——— song of frogs, like the tremolo note of a whistle with a pea in it, rang up from the riverside before the sun was down. In the ——— dusk, ——— rustlings began to run to and fro among the ——— leaves; from time to time a faint ——— or ——— noise would fall upon my ear; and from time to time I thought I could see the movement of something ——— and ——— between the chestnuts. A profusion of ——— ants swarmed upon the ground; bats whisked by, and mosquitoes droned overhead. The ——— boughs with their bunches of leaves hung against the sky like garlands; and those immediately above and around me had somewhat the air of a trellis which should have been wrecked and half overthrown in a gale of wind.

faint	chirping	large
shrill	large	cool
swift	different	cheeping
indistinct	long	swift

——dust rose from our feet and flowed away. Our two shadows—mine deformed with the knapsack, hers comically bestridden by the pack—now lay before us clearly outlined on the road, and now, as we turned a corner, went off into the——distance, and sailed along the——clouds. From time to time a——wind rustled down the valley, and set all the chestnuts dangling their bunches of foliage and fruit; the ear was filled with——music, and the shadows danced in tune. And next moment the breeze had gone by, and in all the valley nothing moved except our——feet. On the——slope, the—— ribs and gullies of the mountain were faintly designed in the moonshine; and——overhead in some——house, there burned one——window, one——spark of red in the——field of——nocturnal coloring.

whispering	lighted	warm	sad
monstrous	ghostly	huge	hot
traveling	square	high	
opposite	mountainlike	lone	

It was his own room. There was no doubt about that. But it had undergone a——transformation. The walls and ceiling were so hung with——green that it looked a——grove; from every part of which——, —— berries glistened. The——leaves of holly, mistletoe, and ivy reflected back the light, as if so many——mirrors had been scattered there;

and such a —— blaze went roaring up the chimney, as that —— petrifaction of a hearth had never known in Scrooge's time, or Marley's, or for many and many a —— season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, —— joints of meat, —— pigs, —— wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, —— chestnuts, —— apples, —— oranges, —— pears, —— twelfth-cakes, and —— bowls of punch, that made the chamber dim with their —— steam.

living	surprising	perfect	bright
delicious	seething	immense	luscious
gleaming	little	mighty	dull
juicy	cherry-cheeked	winter	red-hot
great	sucking	long	seething

75. Applied Grammar

a. You may now apply your knowledge of comparison of adjectives to making your speech correct.

Observe the use of the comparative and superlative degrees of the adjectives in these sentences:

1. John is *stronger* than *Mary*.
2. John is the *stronger* of the *two*.
3. John is the *strongest* boy in school.

Notice that when a comparison is made between two persons or two things the comparative degree is used; also when *more* than two things are compared, the superlative degree is used.

Fill the blanks in the sentences on page 485 with the correct forms of the words in italics at the close.

In the first sentence two things are being compared, therefore you must use the comparative degree, which is *stronger*.

1. They decided that the wind was the—— of the two. (*strong*)
2. John is the—— of the two boys. (*tall*)
3. Mary is the—— girl in her class. (*tall*)
4. She is the—— of the three sisters. (*old*)
5. This baby is the—— of the twins. (*pretty*)
6. This pencil is the—— of the two. (*short*)
7. This place is the—— comfortable of the two. (*more* or *most*)
8. This book is the—— of the two. (*good*)
9. Which of the two girls is ——? (*tall*)
10. Which paper is ——, John's or mine?
11. In my class there are—— girls than boys.
12. Of all the girls, she is the ——. (*pretty*)
13. He walked—— quietly of all the children in the room.

b. Supply the correct word to complete the verb or verbal, the correct word to modify the verb or verbal, or the correct form of the verb or verbal:

1. We gathered the sheep at last into the barn, hurrying—— along in the darkness.
2. The words, spoken—— were plainly heard. (*quiet*)
3. Looking around ——, he finally discovered it. (*quick*)
4. Having fastened the gate——, he felt——. (*secure—safe*)
5. Being ——, the apple was thrown away. (*bitter*)
6. I would not enjoy being ——.
7. My father thought I was ——. (*he—him*)

8. The burglar, having been——, made plans to escape. (*see*)

9. Having wept ——, the child now felt better. (*bitter*)

10. I would not wish to be ——. (*she—her*)

11. A letter written —— is a pleasure to receive. (*good—well*)

12. The engine, turning——, pulled the load. (*slow*)

13. The boy, having been——, won the contest. (*choose*)

c. Plan a paragraph on one of the following topics. Those who wish may write in a matter-of-fact way; others may use imaginative language. When the compositions are read aloud, decide which makes the listener feel as the writer felt, and the means used in producing the result.

Caught in the Storm	Building Castles
The First Spring Day	My Reward
A Thing of Beauty	My First Concert
Hearing a Christmas Carol	Winning the Game
A Crowded Corner	The Bonfire
A Search by Night	My Greatest Scare

76. Correct Usage

a. Read these sentences over and over until they sound familiar to you:

1. This rose is the *prettiest* of all.

2. Which do you like *better*, my book or Mary's?

3. John is the *heavier* of the two.

4. There are three boys here. Do you wish to speak to the *oldest one?*

5. This apple is the *ripest* of the three.
6. Have you or Mary the *larger* number of dolls?
7. I like the white carnation *better than* the red one.
8. She is *as much to blame as* I am.
9. John is *as tall as* his brother.

b. Custom makes it incorrect to use two negatives in the same sentence. One cannot say correctly, *He doesn't know nothing*, for *doesn't* contains one negative and *nothing* a second one. It is correct to say: *He doesn't know anything*, or *He knows nothing.*

In the following sentences fill the blanks correctly, by avoiding the use of double negatives. How many of the sentences can you read in another way?

1. He didn't tell——.
2. I haven't had time for——.
3. The water is——warm enough for swimming.
4. Don't wait for——.
5. There isn't——time to study spelling.
6. I can't do——about it.

c. Use in original sentences the following words:

teach	learn	let
would have	hardly	off
between	among	into
it's	whose	theirs

d. Use in sentences:

he and I	Grace, you, and I
him and me	Harry, you, and me
him and her	Harry, him, and me
you and he	you, him, and me

e. Fill the blanks in the sentences:

1. He and his sister——here. (*be*)
2. Either the dog or the cat——with her. (*be*)
3. Neither the man nor the boy——coming. (*be*)
4. A mother with her two daughters——in that house. (*be*)
5. The camel and the jackal——crossing the river. (*be*)
6. Both a man and his wife——sitting by the fire. (*be*)
7. Either a rose or a carnation——suitable. (*be*)
8. Neither a pen nor a pencil——there. (*be*)

f. After you have learned the correct pronunciation of the following words, practice them until you are perfectly familiar with them:

toward	column	attacked
library	February	apricot
affectionately	governor	usually
laboratory	umbrella	geography

77. Business Letters

Harry, who was looking for work, read the following advertisement in the morning paper:

WANTED -BOY 16, GOOD PENMAN, QUICK at figures; references. 111 Tribune.

On page 489 is the reply he wrote. Will the employer know by the information given whether Harry has had the proper training to fill the position satisfactorily? Did he write the letter *accurately* with regard to the placing and punctuation of the parts, spelling, and sentence completion? Did he use a *clear, concise, businesslike* style?

REPLY TO ADVERTISEMENT

2102 Kenwood Avenue
Chicago, Illinois
June 30, 1922

111 Tribune Office
Chicago, Illinois

Dear Sir:

I have read in the "Chicago Tribune" your advertisement for an office boy, and I wish to apply for the position.

I am sixteen years of age, a graduate of the Clinton Elementary School, and I have had in addition three months' work in Parker's Business College. In both schools my record in penmanship and arithmetic is good. The principal of Clinton School, Mr. A. W. Davis, 324 First Street, and Mr. John Hall of the Business College have given me permission to use their names as references.

Yours respectfully,
Harry Miller

a. Answer the advertisement for work during vacation given below. Do not forget that penmanship, punctuation, sentence structure, and spelling play an important part in helping one to obtain a position.

BOYS—10, BRIGHT, ABOVE THE AVERAGE, age 12 to 14, for work during vacation, $6 to $9 to start, splendid opportunity for advancement. Address Mr. Canning, Room 300, 333 S. Dearborn, Chicago, Ill.

78. Accuracy in Business Forms

Here are some business forms that you should know how to write without making a single error. Prepare to write them from dictation. When you have finished, open your book and correct your work. If you have made a mistake, try again and again until you can do it correctly.

BILL FOR LABOR AND MATERIAL

SPRINGFIELD, ILLINOIS, August 3, 1918

D. R. JONES

TO JOHN MORSE

To 6 hours labor @ 25 cts *$1.50*
" *10 lbs. seeds @ 3½* " ..... *.35*
" *100 lbs. fertilizer @ 8 cts* *8.00*

$9.85

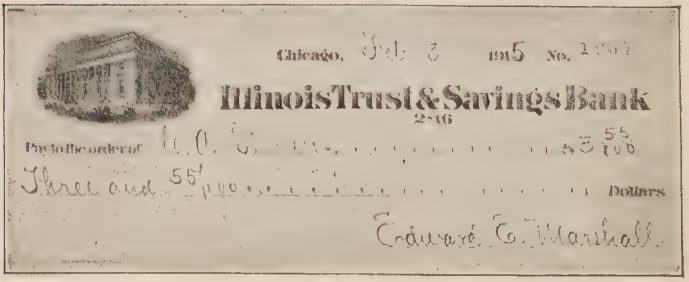
RECEIPT

CHICAGO, ILLINOIS, June 25, 1918

Received of James Thompson, one and 15/100 dollars ($1.15), in full of account to date.

D. J. ROBINSON

BANK CHECK


Chicago, July 2 1915 No. 1507
Illinois Trust & Savings Bank
2-16
Pay to the order of E. O. C. $3.55/100
Three and 55/100 Dollars
Edward C. Marshall.

A few problems in business letter writing follow. Solve as many of them as your progress shows are necessary to make you proficient in this work.

a. Write a receipt for class dues paid by a classmate. Instead of "in full of account to date" say for dues for the year ending June 26, 1923.

b. Write a receipt for money received for the Red Cross Membership Fee. Sign your own name as chairman of the Red Cross Committee.

c. Write to Marshall Field & Company, Chicago, Illinois, inquiring about a flag for your school. State as clearly as you can the size wanted, the material, as silk, woolen, or cotton, and whether standard or ropes are required. Inquire about the price and the cost of shipping.

d. Write an order for the flag, inclosing a Post Office Money Order in payment.

e. Write a note acknowledging the receipt of the flag. Thank the company for their prompt attention to your order.

f. If something is needed for your school, such as catalogs for seeds or for athletic supplies, books, etc., get correct names and addresses and write the letter. The one who writes the most satisfactory letter may inclose it in an envelope, address, and mail it.

g. Write to Headquarters, Boy Scouts of America, 37 South Wabash Avenue, Chicago, Illinois, for a camping outfit for your troop. Order a mess tent 12×20; 4 tents 8×12; 8 cook tents; 1 cooking outfit. Send check signed by the scout master of your troop.

Outside Address

h. Examine the arrangement of the different parts of the address on the envelope on page 492. Notice that there are no marks of punctuation at the ends of the lines. Address envelopes to inclose the letters suggested in four of the exercises above.

i. Write to the editor of a magazine, inclosing a check for the renewal of a subscription. Inform him of a change in your address. Be careful to give the old address as well as the new one. Begin your letter: *I inclose in this letter —.*

j. Look through the advertising pages of a newspaper until you find the advertisement of a position you would like to fill and for which you have the qualifications. Write a letter applying for that position.

k. Write a letter to H. G. Bowen and Sons, New York City, asking for a catalog giving prices and description of a radio outfit. You saw the advertisement in the *Saturday Evening Post.*

79. A Review of Adverbs[1]

In the following sentences select the adverbs and tell whether they modify adverbs, adjectives, verbs, or verbals:

1. Turning the corner suddenly, I came upon a very old man.

2. We rose softly, spoke quietly, and escaped unnoticed.

3. He would threaten loudly, but punish mildly or not at all.

[1]For classes of adverbs and the adverbial objective, see Appendix, Lessons 78A and B, pages 565–568.

4. I did so very gingerly.
5. We were too hungry to fish any longer.
6. His heart was much softer than his creed.
7. This is the very earliest memory I can recall.
8. Dropping the gun very quickly, I climbed the tree.
9. How happy we all were!
10. My father's farm had a spring in nearly every field.
11. Being exceedingly overheated, the old man fell to the ground.
12. Seizing the axe by the handle, he savagely smashed it over the ice.
13. The horse had begun to kick viciously before his master arrived.
14. The lecturer gave us exceedingly good advice.

BLACKBOARD WORK

Make interesting sentences, by supplying adjective and adverb modifiers in the sentences below. Supply words, phrases, and clauses. Exchange places, and draw one line under adjective modifiers and two lines under adverb modifiers. Place the figure 1 over the word modifier, the figure 2 over phrase modifiers, and the figure 3 over clause modifiers.

1. Father was cautioning the children.
2. The boy walked.
3. The lady sang a song.
4. The grocer delivered the apples.
5. The horse stopped.
6. A lion roared.
7. Trains carried people.
8. Sailors found lands.
9. The girl grew serious.
10. Teeth gnawed the rope.

80. Comparison of Adverbs

When adverbs have the forms of comparison, they are compared the same as adjectives. In the following selections, compare the adverbs and adjectives in italics, if they will admit of comparison.

1. The Austrians had advanced still *nearer*. Through the smoke their contorted faces could be seen, and amid the noise of the firing were heard their savage cries, insulting, calling for surrender, threatening slaughter. Some soldiers, *terrified*, drew back from the windows, but the sergeants drove them *forward again*. But the fire of the defense was weakening, and discouragement appeared on all faces.

2. Montezuma, the king of the Aztecs, was one of the *richest* rulers in history. How *much* gold and silver he had no one really knew. Stories of his *wondrous* wealth, and of the *marvelous* city in which he lived, were told to a young man named Hernando Cortés. Cortés was a Spaniard who came from Spain to Cuba, in search of adventure. When he heard these stories about the great wealth and other wonderful things to be found in Mexico, he decided to gather a band of followers and invade the country.

3. The rising wind began to howl *mournfully* amid the cliffs, and the sea, *hitherto* so silent, to beat *heavily* against the shore, and to boom, like distress guns, from the recesses of the two deep-sea caves. We could hear, too, the beating rain, now *heavier*, now *lighter*, as the gusts swelled or sank; and the intermittent patter of the streamlet over the deeper cave, now driving against the precipices, now descending heavily on the stones.

81. Applied Grammar

a. It is not correct to use *more* or *most* with adverbs that are already in the comparative or superlative degree. Fill the blanks in the following sentences with the correct form of *good*, *unkind*, *bad:*

1. He writes —— compositions than I do.
2. That was the —— thing he has done.
3. John is —— today.

b. Be careful to distinguish between *there* as an adverb and *there* as an expletive. In the following sentences find the subject substantives in the usual way. Are they the same in both sentences?

1. A little girl was hurt.
2. There was a little girl hurt.

In the first sentence the subject comes first, as it usually does. The second sentence begins with *there*, followed by part of the predicate, the subject, and the remainder of the predicate. In such sentences *there* as an introductory word adds nothing to the meaning, and is an expletive.

c. Find the predicate verbs and subject substantives in the sentences below:

1. There were two boys passing by.
2. There are some sad days in all lives.
3. There is a man at the door.
4. That pupil laid the new book there upon the table.
5. The pioneer had built a log house there for a home.

d. It is incorrect to use an adverb to modify a noun, or an adjective to modify a verb. Why?

Choose the correct word in the sentences that follow. A verbal requires an adverbial modifier, and the same kind of complement as a verb.

1. Closing the door (*hasty* or *hastily*), he departed.
2. This orange tastes (*sweet* or *sweetly*).
3. Mother, feeling (*ill* or *illy*), went to bed.
4. The engine worked so (*bad* or *badly*) that we were late.
5. I can climb that pole (*easy* or *easily*).

e. It is not correct to use two negatives. Fill the blanks in the following sentences:

1. I didn't tell——.
2. I never told——.
3. I haven't——to say.
4. I didn't go——.

f. Be careful to use an adverb according to its meaning. Look for these words in the dictionary, then prove that they are correctly used:

1. He is *most* industrious.
2. She is *almost* well.
3. He *lives* near me.
4. He is *nearly* here.

82. Correct Usage

a. Read the sentences that follow until they sound familiar to you. You have already learned why they are correct.

1. He sings better than I do.
2. Of all the children, he tries the hardest.
3. I didn't tell anybody.
4. I didn't find anything.

5. I haven't anything to tell.
6. I didn't go anywhere.
7. He ran quickly all the way.
8. This medicine tastes bitter.
9. The boy, having acted foolishly, was sorry.
10. He is most industrious.
11. He is almost well.
12. She lives near me.
13. They are nearly here.
14. The wind howled dreadfully.

b. Fill the blank with adjective or adverb as the meaning requires:

1. He ran (*quick* or *quickly*) all the way.
2. John does (*splendid* or *splendidly*) work.
3. That apple tastes (*bitter* or *bitterly*).

c. Fill the blanks in the following sentences with the correct pronouns. Use a large variety.

1. Where is——?
2. She sent these to Alice and——.
3. Was it Alice who rang the bell? No, it was ——.
4. Who did it? ——.
5. Divide this evenly between Frank and ——.
6. She scattered the seeds among——.
7. Was it——who fell from the horse?
8. Please bring Alice and——to me.
9. Is this book——? No, it is——.
10. Did you give——away?
11. I should not wish to be——.

d. Fill the blanks in the following sentences:

1. It looked——he was first.
2. Learn to do——your mother does.

3. He thought he could sing——his brother does.
4. He is the——man I have ever known.
5. This is the——flower of them all.
6. He is the——of the two.
7. John is——than James in his studies.
8. Today is——than yesterday.
9. This is——than that.

83. A Special Edition of Your Paper

If your talks have been interesting, you may wish to preserve them by bringing out a special edition of your paper or magazine. The editor may be chosen by means of a contest in writing an appropriate editorial for the paper. Here is a suggestion:

> Our country has a large foreign population. Many of them become citizens. We can help them to be better citizens by becoming acquainted with their manners and customs.

The editorials may be read to the class and a vote taken, or the decision may be left to a committee. The following points should be considered in making a decision:

Is it convincing?
Is it interesting?
Did the author begin interestingly?
Did he stick to the point?
Did he close strongly?
Did he use correct English?

Your experience in bringing out a paper will help you in preparing for this edition. Recall that experience by referring to page 340.

CHAPTER VIII

PREPOSITIONS AND CONJUNCTIONS

84. The Prepositions

Prepositions consisting of only one word are classified as **simple prepositions;** as, We ran *into* the yard; Italy lies *beyond* the Alps.

Those consisting of more than one word are **compound prepositions;** as, John let the dog *out of* the kennel. I will succeed *in spite of* repeated failures. William went to war *in place of* his brother.

In the foregoing sentences *into* and *beyond* are simple prepositions; *out of*, *in spite of*, and *in place of* are compound prepositions.

Some words are either adverbs or prepositions; as, He ran *down* the road. The man went *down* before help arrived. In the first sentence *down* is a preposition, having for its object the noun *road*. In the second sentence *down* is an adverb. A preposition is always distinguished from an adverb by its object. However, some words usually prepositions may be parts of simple predicates; as, The fainting girl *came to* suddenly.

Prepositions with their objects are prepositional phrases. Examine the following sentences showing the uses of prepositional phrases:

1. *About midnight* a man crept stealthily away *from the temple*. (Prepositional phrase as adverbial modifier.)

2. The man *on the wall* looked eagerly toward the sea. (Prepositional phrase as adjective modifier.)

3. *Over the fence* is out. (Prepositional phrase as subject.)

4. *On the whole*, I think I shall do it. (No use in the sentence, except for emphasis.)

5. I cannot tell you until *after the ball*. (Prepositional phrase as object of preposition "until.")

In each of the following sentences point out the prepositions, tell whether they are simple or compound, and state the use of the prepositional phrase in the sentence.

1. Alone and quietly he made his way through woods and over mountains, not daring to tell who he was.

2. I came to speak with you in regard to my son.

3. The stroke came like a thunderbolt out of a clear sky.

4. Will you go instead of me?

5. In other words, she is too busy to go.

6. Many troopships have returned from over seas.

7. The driver drew up when the big touring car came into view.

8. This work cannot be dispensed with.

9. Other ways exist besides through me.

10. The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

11. As near to the gates of the city he rode
While the sun of September all brilliantly glowed,
The good clerk discovered, with eyes of desire,
A mulberry tree in a hedge of wild briar;

On boughs long and lofty, in many a green shoot,
Hung large, black, and glossy, the beautiful fruit.

12. Downward through the evening twilight,
In the days that are forgotten.
In the unremembered ages,
From the full moon fell Nokomis.

85. Correct Usage

a. Read the following sentences until they sound familiar to you. You will remember that the object of a preposition is always in the objective case.

1. The bird flew *into* the cage. (change of place)
2. The bird hopped upon the perch *in* its cage.
3. We arrived *at* the station early when we went *to* that city.
4. Martha lives *on* Pacific Street.
5. I divided the candy *among the children* in my class.
6. I divided the orange *between Martha and Eleanor.*
7. My desk is *different from* yours.
8. He sits *behind* Jack; I sit *back of* Tom. (not *in back of*)
9. The tramp came *out of* the vacant house.
10. I copied my lesson *from* hers. (not *off of*, or *off from*)
11. She sits *beside* me.
12. I have this one and two more *besides.* (not a preposition)
13. They called *upon Mary and me.*
14. The leader assigned that work *to Jack and me.*
15. They divided the job *between Harry and me.*
16. We live *behind Mary and her.*
17. He won the marbles *from Fred and him.*
18. Mother sent *for Betty and me* to wash the dishes.

b. Choose the correct word from those in parenthesis and read the sentences correctly:

1. She went (*to* or *into*) the house for her hat.
2. This part of town will be improved (*to* or *at*) the expense of the other.
3. Our family will live (*in* or *at*) San Francisco (*in* or *on*) Clay Street.
4. We live (*back of* or *in back of*) the lake.
5. John fell (*off of* or *from*) his horse.

c. Avoid using *hardly*, *scarcely*, *only*, and *but* with a negative. Say *can hardly*, *can scarcely*, *had only*, *cannot help;* as,

1. I could scarcely hear the speaker.
2. I can hardly realize that you are going.
3. I cannot help admiring her pluck.
4. I had seen her only once.
5. I didn't see her once.

d. Fill the blanks with the correct form of *lie*, *lay; sit, set; rise, raise:*

1. I ——— the coat where it had been ——— since yesterday.
2. Will you ——— the books here?
3. As soon as we ——— down to rest, the children ——— down their hoes.
4. When he ——— the shades, he saw the sun ———.
5. As soon as I ———, I *set* the table.
6. The water had ——— ten feet while we ——— asleep.
7. The boy ——— his hand, ——— from his seat, and ——— the window.
8. While the bread ———, Mother ——— the table, and I ——— the freshly ironed clothes away.

86. A Story-Telling Program

So far nearly all your stories have probably been true accounts of your own experiences. Perhaps you are now ready to add details from your own imagination to make your stories more lively and entertaining. It may be that you are able to construct stories from your own imagination. Three exercises follow. Select the one that you can best do and prepare a story for the class. Try to do your part toward making this story hour the best one you have ever had.

a. Tell the class a true personal experience suggested by one of the following subjects:

Heard on the Telephone
A Queer Mistake
A Narrow Escape
How I Kept a Secret
A Joke Turned on Me
When the Clock Stopped
My Greatest Scare

b. Tell the class an experience of some one else, adding from your own imagination any details that will enliven your story.

c. Tell an imaginary story with a subject of your own choosing, or one suggested by the picture on the opposite page.

Perhaps you would enjoy conducting this period as a meeting of your English club. Make yourself familiar with the correct method by reviewing Lesson 3, page 275.

P. 505

87. A Story Poem

You have already learned that a story may be told in poetry as well as in prose. Re-read Lesson 33, page 89, about the introduction, body, climax, and conclusion of a story, then find the parts in the story poem. Re-read also Lesson 61, page 447, about the plot of a story, then tell briefly the plot of the poem. After you have become familiar with the plot, read the poem once more, observing that the author has enlarged upon this plot by giving interesting details. Notice also the definite adjectives, verbs, and verbals he has used in making you feel as the soldiers felt.

The Song of the Camp

"Give us a song!" the soldiers cried,
The outer trenches guarding,
When the heated guns of the camps allied
Grew weary of bombarding.

The dark Redan, in silent scoff,
Lay, grim and threatening, under;
And the tawny mound of the Malakoff
No longer belched its thunder.

There was a pause. A guardsman said,
"We storm the forts tomorrow;
Sing while we may, another day
Will bring enough of sorrow."

They lay along the battery's side,
Below the smoking cannon; —
Brave hearts, from Severn and from Clyde,
And from the banks of Shannon.

They sang of love, and not of fame;
Forgot was Britain's glory:
Each heart recalled a different name,
But all sang "Annie Laurie."

Voice after voice caught up the song,
Until its tender passion
Rose like an anthem, rich and strong,—
Their battle-eve confession.

Dear girl, her name he dared not speak;
But, as the song grew louder,
Something upon the soldier's cheek
Washed off the stains of powder.

Beyond the darkening ocean burned
The bloody sunset's embers,
While the Crimean valleys learned
How English love remembers.

And once again a fire of hell
Rained on the Russian quarters,
With scream of shot, and burst of shell,
And bellowing of the mortars!

And Irish Nora's eyes were dim
For a singer, dumb and gory;
And English Mary mourns for him
Who sang of "Annie Laurie."

Sleep, soldiers! still in honored rest
Your truth and valor wearing:
The bravest are the tenderest,—
The loving are the daring.

Be ready to repeat the preceding poem or to tell the story in your own way. Try to make your listeners feel as the poet made you feel when you read the poem.

OPPORTUNITY WORK

A story told in a poem is sometimes spoken of as a ballad. Long, long ago in the times when there were no papers, or books, or magazines as there are now, men wandered about from place to place entertaining the people with songs and stories. Some of their stories were of true events: of war, of hunting, of visits to strange lands. At other times they were of supersititions, or legends, or traditions that had been handed down by word of mouth through many generations. Frequently simple anecdotes of family life or of well-known characters suggested the story, which might or might not be true.

These stories were often told in rime and chanted to the music of the harp. Sometimes the people beat time by stamping their feet upon the ground. Occasionally the people joined in the refrain. Many of these old songs, or ballads as we call them, have been preserved through all these years. Here is a stanza from one of them showing a refrain in which the people joined. Have you ever heard it sung?

There were three ravens sat on a tree,
  Downe, downe, hay dow, hay downe,
There were three ravens sat on a tree,
  With a downe,

There were three ravens sat on a tree,
They were as black as they might be,
With a downe, derrie, derrie, derrie,
downe, downe.

It must have happened that youth and maiden as they went about their work improvised ballads, which, if they pleased the people, were remembered and repeated or sung generation after generation. Some of these old ballads were brought over when the first settlers came to West Virginia, and there, away back in the hills, they have been preserved much in their old form. Perhaps your teacher will read several of these for you during the morning program, or you may get Katharine Lee Bates's *Ballad Book* from the library and read them for yourself. You will probably enjoy the ballads of Robin Hood and his merry men as told in *Robin Hood and His Merry Men* by Maude Radford Warren.

After you have read these ballads a number of times, the rhythm will so appeal to you that you may wish to write one of your own. The ballad, as you have seen, always tells a story. It has all the parts of a short story.

A group of children once wrote a ballad as a club project. They decided to write upon a historical topic. Before they began their composition, they read very carefully as much as they could find in their books upon the subject. At a club meeting one pupil started the ballad by composing a line, which was written upon the board and discussed.

If it was accepted, another line was added by some one else, and so on until the story was completed. In the meantime many children grew impatient with the slowness of progress on account of the discussion and composed their own ballads at home. Here is one of them:

WASHINGTON CROSSING THE DELAWARE[1]

Our Washington, so brave and true,
With his poor soldiers, just a few,
Did cross the icy Delaware,
'Twas such a dangerous trip to dare.

It was on Christmas Eve, so cold,
But Washington was very bold.
The Hessian troops were feasting gay
Upon this memorable day.

The foe was taken by surprise
Just as the sun began to rise.
And when our army they did see
They were too scared to even flee.

So Washington did capture them
And saved the land with but few men,
And now here ends my stirring tale,
You'll surely like it without fail.

The test of your success is the pleasure others receive from hearing your ballads read. Each may prepare to read his to the school. You will then decide upon the best and tell why. Remember that much of the charm of the ballad lies in the reading.

[1]Composed by Eva Bradshaw, aged ten years.

88. Talking about Manners and Customs

Every family has certain customs and traditions. Frequently some of these customs have been brought from a foreign country and are very quaint and unusual.

Some families, for instance, have their Christmas tree on Christmas morning, others on Christmas Eve. Some families have no tree at all, but hide the presents, for which the children search.

Easter customs are particularly interesting. Some children always hunt for bright-colored eggs which their mothers have dyed and hidden. Did you ever stop to think that wearing new clothes on Easter Sunday is a very widespread custom?

Every boy wishes to have firecrackers and make as much noise as he can to celebrate Independence Day. Do all countries observe this same custom?

On April Fools' Day, nearly every one enjoys playing a practical joke. Who has not felt foolish when he stooped to pick up a dime, only to see it move, as if by magic, from under his fingers?

We observe many more customs that help to make the year bright and interesting. Do you not think it would be enjoyable to talk in class of some unusual custom, or of some custom that is observed in an unusual way?

To prepare for this occasion, make an outline which will show the order of the facts you will talk about. While you are talking you may give your outline to some classmate or to the teacher, who will afterward report as to how closely you followed

it. To make your talk as enjoyable as possible observe the following points:

An interesting topic
An interesting first sentence
Every sentence complete
Sticking to the point
Telling facts in order
Closing promptly
Using correct speech
Looking interestedly at your audience
Standing erect

When the speaker has finished, discuss the talk from the standpoint of interest. Did he tell all you wished to know? Did he make it clear? Afterward discuss each point mentioned above.

89. The Conjunction

You have learned that certain conjunctions join words, phrases, and clauses of equal rank, that is, they have the same use in a sentence. Conjunctions such as *and*, *or*, *but*, and a few others, join elements used as subjects, predicates, objects, or modifiers.

Mary and John ate oranges. (*And* joins words used as subjects.)

Mary peeled and ate the oranges. (*And* joins words used as predicates.)

The papers were found in the desk and on the table. (*And* joins prepositional phrases used as adverbial modifiers.)

I asked Mary to help me and by her aid I found the money. (*And* joins two principal clauses.)

Conjunctions used to connect words, phrases, or clauses having the same use in the sentence are called **coördinate conjunctions.**

Other conjunctions connect dependent clauses with independent clauses. They are **subordinate conjunctions.** Some of these are: *although, because, if, though, than, whether.*

Since the clauses connected by coördinate conjunctions are of equal rank, the sentences formed must always be compound sentences. Likewise, when subordinate clauses are joined to principal clauses, the sentences resulting must always be complex.

In each of the following sentences select the coördinating conjunctions and the subordinating conjunctions. Name the clauses connected. Tell whether they are of the same use in the sentence, or whether one is principal and the other subordinate. Name the kind of sentence.

1. I have not called since the day I saw you.
2. He had no sooner returned than he was away again.
3. In winter we walked across lots over the snow, but in summer we went around by the road.
4. I cannot go, for it is raining.
5. After I had grown to be a boy of twelve years, I had a strange adventure.
6. Please do as Mother says.
7. They will come if they can.
8. My taste for books began early, but my taste for good books grew gradually.
9. The bell rang before I reached school.
10. Unless you work hard, you will not succeed.

11. Although the boys practiced diligently, they did not win.

Some subordinate conjunctions modify verbs, adjectives, or other adverbs and also connect clauses. They are **relative adverbs.** Such adverbs are: *after, how, since, until, when, where, while, why.*

1. They were out for the evening, when the telegram arrived.

2. When the days are long, the farmers work until seven.

3. How I escaped, I cannot tell.

Some conjunctions are used in pairs; as, *either — or; neither — nor; both — and; not only — but also.* Conjunctions so used are **correlative conjunctions.**

a. Classify the conjunctions in the following selections; tell what they connect and the kind of sentence.

1. A man and a boy came to town with their donkey.
2. We keep a horse and a cow.
3. The horses jumped and ran away.
4. To throw accurately or to catch well requires skill.
5. In rowing boats or paddling canoes he was equally efficient.
6. We shall go to her house today or tomorrow.
7. Is this book mine or yours?
8. Lilies and roses grow in my garden.
9. They are wise men and women.
10. Give me either one or the other.
11. Did she seem happy or sad?
12. We can go skating when mother comes back.
13. There will be time to make candy if we hurry.
14. It began to rain while we were in the store.

15. We shall look for shells when the tide goes out.

16. Both you and he have had many opportunities to learn to write well and to read correctly.

17. Shall we submit to tyranny, or shall we sell our birthright of freedom?

90. The Punctuation of Longer Sentences

Now that you have had more practice in reading and in writing, and have a clear understanding of what a sentence is, you may wish to write longer and more complicated sentences. When you do this, you will need to know more about punctuation marks to make the meaning of your sentences definite and clear. What you make clear by changing your voice in reading and in speaking, you make clear in writing by means of punctuation.

Sometimes a comma is used to separate the parts of a compound sentence and sometimes a semicolon is used. You will learn first when to use a comma.

Use a **comma** to separate the clauses of a compound sentence when the clauses are reasonably short, when they are connected by *and*, *but*, *or*, *nor*, *for*, when the clauses do not contain commas. Remember to apply all three tests before using a comma to separate the clauses of a compound sentence. The following sentences will make this rule clear:

1. The sweaters have arrived, and one of them has been given to me. (This compound sentence contains

two clauses, both clauses are reasonably short, and neither one contains commas. In this case the clauses are separated by a comma.)

2. A lost hat made me late for school, but I could not go without it. (This compound sentence contains two reasonably short clauses connected by *but*. Neither clause contains commas, hence a comma correctly separates the two clauses.)

If the clauses of a compound sentence are closely related in thought and are very short, the comma is sometimes omitted; as,

3. I rode a white horse and Martha rode a black one.
4. The hens cackled and the roosters crowed.

When a complex sentence is introduced by a subordinate clause, the clauses are separated by a comma:

1. When the dog saw me, he went wild with joy.
2. When I was a boy, I enjoyed camping.

When an adjective clause gives additional information, it is separated from the remainder of the sentence by a comma or commas. When it points out one of many, no comma is required:

3. Three of my brothers, whom you all know, are older than I. (The clause *whom you all know* gives additional information, but is not necessary to the sentence.)

4. The boy that wins the game will be excused from school. (The clause *that wins the game* points out which one of the boys. The thought of the sentence would not be the same if it were omitted.)

You no doubt have noticed the semicolon (;) and perhaps have already learned its use, for it is largely through a wide acquaintance with books that you will acquire the ability to use good sentence structure and correct punctuation.

The **semicolon** is used:

1. To separate the clauses of a compound sentence when they are long, or when they contain commas, or when the connective is omitted; as,

The story to which he referred was new, clever, and entertaining; and it was short enough to be read in an hour. (One clause of the compound sentence contains commas, therefore the clauses themselves are separated by semicolons).

He is too rash; he is too excitable; he is too quick. (Connectives are omitted.)

2. Before *namely*, *as*, and like words introducing an illustration or explanation; as,

I know two parts of speech; namely, the adverb and the adjective. An adverb often ends in ly; as, sadly.

The **colon** (:) is used:

1. Before a long quotation, address, or speech.

He wrote: "I have no doubt that I was right in the conversation we had. We had discussed the subject in class last week."

2. After *as follows* introducing a statement.

The directions are as follows: Walk three blocks to the north, cross the river, turn to the right, and ring the bell at No. 106.

3. After the salutation of a business letter.

Dear Sir: *Gentlemen:*

The **dash** (—) is used:

1. To denote a sudden change of thought.

How difficult—how almost impossible—it is for him to force himself to utter a word upon the topic that oppresses him.

I may find a use for it some day. If I do—well, I'll use it.

2. Before a word to emphasize it.

Was he, too,— unhappy?

a. Write sentences illustrating the different uses of the semicolon, colon, and dash.

b. Find illustrations of these uses in your reader.

c. Take your compositions from your folder and revise as many as you can in the time allowed for the punctuation of compound sentences.

91. Applied Grammar

Errors arise in the use of the compound sentence from the joining of unrelated clauses by *and*, from the use of the wrong connective, and from the omission of the punctuation or the use of the wrong punctuation. Frequently a child writes such a sentence as this: *This is a hot day and I shall buy some ice cream*, when she means to say: *Since this is a hot day, I shall buy some ice cream.* The two clauses are not of equal weight. The important thought is: *I shall buy some ice cream;* the explanation

is: *The day is hot.* Remember that *and* joins only related ideas of equal weight; ideas expressed in similar form — word is connected with word (*John* and *Mary* are going); phrase is connected with phrase (*In the morning* and *at night* I brush my teeth); independent clause is joined to independent clause (*Dinner is over* and *the children are in bed*); dependent clause is joined with dependent clause (The men *who left their homes* and *who fought for freedom* deserve great honor).

For a time you will need to give close thought to your use of connectives. Through reading good literature and hearing well-spoken English, you will learn much. This is one type of error that you may make: *It is time to prepare dinner, and the vegetables have not yet come.* This is incorrect, for the clause *the vegetables have not yet come* does not give an additional thought, but a contrasting thought. Use the conjunction *but* to join contrasting clauses. Correct the sentence in this way: *It is time to prepare dinner, but the vegetables have not yet come.*

The worst fault of all is that of separating with a comma clauses that should be separated with the period or the semicolon. Examine this sentence closely, for it contains a blunder that you, no doubt, often make: *John fought on alone, that was what won him the medal for bravery.* These two ideas are closely related in thought. They should be made either into two simple sentences, or into a compound sentence in which the connective is

omitted. In this case a semicolon should be placed between the two clauses. Corrected, the sentence will read: *John fought on alone. That was what won him the medal for bravery;* or it may be written: *John fought on alone; that was what won him the medal for bravery.* Such an error is spoken of as the **comma-fault** and marks the user as one who does not understand the structure of sentences.

a. As an exercise you may construct correct sentences to illustrate the uses of connectives mentioned in this lesson. Remember, however, that it is in writing sentences in your regular work to which thought must be given.

b. Go through your compositions and correct all errors in the use of connectives, and in the punctuation of clauses. Be certain to give at this time the major part of your attention to the comma-fault.

92. Correct Usage[1]

a. Avoid using *like* to connect two clauses. *Like* is a preposition, not a conjunction. Use *as if* instead.

1. Correct: He looks *like* me.
2. Correct: He looks *as if* he were ill.

b. Be careful to use the correct form of the pronoun after *than* or *as:*

3. John is taller than *I* (am tall).
4. She sings as well as *he* (does).
5. I saw him before (I saw) *her.*

[1] For the interjection, see Appendix, Lesson 92 A, page 568.

c. Try to avoid using *which* to refer to an entire clause or an entire sentence. Use a single word, such as *act, decision, fact,* or *conclusion,* instead. Say: *The referee decided in my favor—an act which pleased me;* not *The referee decided in my favor, which pleased me.*

d. Fill the blanks in the following sentences:

1. She walks like ——. (pronoun)
2. He walks ——— he were tired. (*like* or *as if*)
3. Mary is older than ——. (pronoun)
4. She works harder than Mary and ——. (pronoun)
5. I like Fred better than ——. (pronoun)
6. John tries as hard as (*I* or *me*).
7. She is more thoughtful than ——. (pronoun)

e. How would you correct this sentence: *John made up his mind that he would work harder, which made it possible for him to graduate?*

f. Choose the correct word and read the sentence:

1. *Telling* Grace and (*I* or *me*) is against the rules.
2. *Looking* (*eager* or *eagerly*) at the food, the dog remained at his master's side.
3. The sick man, *remaining* (*quiet* or *quietly*), was left alone.
4. It is often hard for an active boy to *remain* (*quiet* or *quietly*).
5. The thunder, *sounding* so (*loud* or *loudly*), frightened the children.
6. To be polite is better than to *appear* (*polite* or *politely*).
7. The boys, *watching* the baby and (*her* or *she*), fell downstairs.

8. The corn, *growing* (*rapidly* or *rapid*), repaid our efforts.

9. The clouds after the storm was over *looked* (*beautiful* or *beautifully*).

10. After our long run in the snow I *feel* (*warm* or *warmly*).

11. I should not like to *be* (*he* or *him*).

g. Read these sentences again and again to train your ear and your speech. If you habitually use these phrases correctly, ask for something else to do. It would be a waste of time to do something you already do well.

1. Can this really be *he?*
2. This candy is for *you* and *me*.
3. The principal was sure that it was *we*.
4. What has happened between *you* and *him*.
5. *Whom* did you see?
6. *Each* is expected to contribute *his* share.
7. *Can* you *hear* what she is saying? Yes, I *can hear*.

93. A Test in Grammar

You have now come to the close of your book. Have you merely gone through every lesson with the feeling that it is one more task finished, or have you seen in every lesson an opportunity for making your speech, both oral and written, more effective? What you learn from a book depends largely upon the attitude with which you approach it. Test your ability and your knowledge by means of the following exercises.

a. Copy the following passage, dividing it correctly into sentences and supplying all necessary capital letters and punctuation:

ROBIN HOOD'S JOURNEY

they set out for london two or three days before midsummer day robin hood carrying a bag of gold under his long robe while little john and will scarlett carried dried venison and cakes many miles of their way lay through forest lands but it seemed to them that no trees they saw were so beautiful as those of their own sherwood forest sometimes a deer ran by them and then they wished for their bows and arrows now and then they passed through little hamlets and always the villagers were talking of the prince of aragon and of the contest after a time the little hamlets became more frequent a sign that they were coming closer to london many and many a time had robert earl of huntington ridden over that road on a battle horse but robin hood who walked was just as happy as the earl had been when they came in sight of the river thames he pointed out interesting landmarks to little john who had never been to london presently they saw a gray haze which later turned into the buildings of london — castles and huts mills and smithies shops and booths all shining in the bright sunlight. — From *Robin Hood and His Merry Men*, by MAUDE RADFORD WARREN.

b. Supply as predicates in each of the sentences at the top of page 524 the correct form of the verb *be*. Prove that you are correct by naming the person and number of the subject and the person and number of the predicate.

1. The products of China ——— tea, silk, and rice.
2. Either my speedometer or the mile post ——— wrong.
3. It seems that neither he nor they ——— right.
4. The family ——— eating dinner just now.
5. ——— you glad to be there yesterday?
6. The oldest children in this room ——— doing the best work.
7. John with all his friends ——— here.

c. Supply the correct pronoun to fill the blanks and prove that your answer is correct by naming in every case the use of the pronouns in the sentence and the case. Use other pronouns than *it* or *you*.

1. Mother and ——— have decided to go to Shasta.
2. It was ——— whom you wished to see.
3. Her plans for the week-end included Mary and ———.
4. ——— did you tell?
5. May I divide the work between John and ———?
6. To ——— shall I apply?
7. They asked ——— girls to the party.
8. She gave her cousins, Grace and ———, the preference.
9. This is ———, not ———.
10. Am I the person ——— you asked?
11. I should not like to be ———.

d. Fill the blank with an adjective or an adverb, and prove that your answer is correct by naming the part of speech of the word modified.

1. She is the ——— girl of all.
2. John is the ——— of the two boys.
3. This apple tastes ———.

4. Did I do ——— in the test?
5. Plunging ———, the ship passed over the bar.
6. Feeling ———, John was sent home.
7. Try to write more ———.
8. I hope you do not feel ———.

e. Choose the correct form of the verb to fill each blank in the following sentences:

1. The wind ——— merrily through the trees. (*blow*)
2. He purposely ——— out of tune. (*sing*)
3. Have you ——— your work neatly? (*do*)
4. The valley has been ——— there since the beginning of time. (*lie*)
5. When we ———, we discovered that the river had ——— two feet. (*rise* or *raise*)
6. John ——— the ball with his whole strength. (*throw*)
7. She has ——— the chair where I always ———. (*set, sit*)
8. Have you ——— kitty her supper? (*give*)

f. Fill the blanks with *shall* or *will* and explain your choice:

1. ——— I put the kettle on?
2. He ——— be happy to come.
3. You ——— do as you are told.
4. I ——— reach the top or die in the attempt.
5. They ——— let us know tomorrow.

g. Fill the blank with the correct preposition:

1. He divided the flowers ——— Mary and Nell.
2. Shall I put the hat ——— its box?
3. The little boy scattered the pennies ——— the children.
4. This dime is different ——— that one.
5. The children waited ——— their playmates to begin.

6. My hat is ——— the car.
7. Will you go ——— the city with me?

h. Finish these sentences with the correct form of the pronoun *I*, *he*, or *she:*

1. You can sew as well as ———.
2. I tried to arrive later than ———.
3. Mary is happier than ———.

i. Select the verbs from this composition and name the tense of each. Give principal parts of each one.

A *beautiful* Yosemite maiden was loved by a young brave *who* was *valiant* and *strong*. The maiden's parents had consented to her marriage and many *valuable* presents had been given to *them*.

The brave, with several other Indians, went into the high *mountains* to hunt game for the feast. Just at sunset he was to shoot an arrow into the valley. The Indian maiden waited *patiently* all day. Now the sun had gone down, and yet there was no signal or arrow from the mountains *above*. She waited all night, but *early* in the morning she ran swiftly up the steep mountain side, fearing that some terrible fate had come to her lover.

She walked to the cliff, and there saw the foot-prints of the warrior. Nearing the edge, she was startled to see that the cliff had given away, and *far below* was the form of the loved one. She summoned help by building a fire on the cliff. When the Indians arrived, she, too, had fallen down to the ledge beneath, and had gone to the Happy Hunting Ground with her lover.

j. Tell the part of speech and construction in the sentence of the words in italics.

(*k*) Select the pronouns. State their person, number, gender, and case. Name the antecedent of each pronoun.

l. Point out the simple, complex, and compound sentences. Name two adverbial clauses; name two adjective clauses.

m. Find a verbal ending in *ing;* one preceded by *to*. How are these verbals completed?

94. How Well Can You Speak?

First, make a list of the points in good composition that you learned in the seventh grade. Add to this list those points that you learned in the eighth grade. Next, choose a subject. It should be an incident in your own life. If you cannot think of one at once, perhaps the list on page 528 will help you. Having determined the incident, decide upon the details that will best bring out the point of your story; then arrange these details in the right order. Make this into an outline. You may have this outline in your hand when you tell the story, but you should glance at it only occasionally or not at all. Be careful to think your story through sentence by sentence, for you will wish to do your very best.

When you are called upon to tell your story, hand your list of points to the teacher. She will check off those points upon which you have succeeded best and return the list to you.

SUGGESTED SUBJECTS

My Pony (or other pet)
An Unexpected Gift
A Harmless Prank
How I Earned Some Money
An Incident of the Circus Parade
Excitement in the School Yard
An Act of Kindness
The First Christmas I Remember
Why I Changed My Mind
The Hottest Night of Summer
How We Had to Hurry
My Poorest Report Card

95. How Well Can You Write?

You may write the story you have told or another of your own choosing, observing all the points of good form and good telling. Revise your story from the list you used for points in telling plus the points you have added for good form in writing. When you have finished it and have copied it, hand both papers to your teacher.

BOOKS BOYS AND GIRLS LIKE TO READ

Austin, Mary. *The Trail Book.*
Carruth, Hayden. *Track's End.*
Garland, Hamlin. *Boy Life on the Prairie.*
Keiler, Helen. *The Story of My Life.*
Spears, Raymond S. *Driftwood.*

THE APPENDIX

THE APPENDIX

OPTIONAL WORK

19A. Use of Nouns —The Objective Complement

Find the predicates, subjects, and objects in these sentences:

1. The class elected John president.
2. We painted the house white.

In the first sentence, *president* helps to complete the predicate and names the same person as the object. In sentence 2, *white* helps to complete the predicate and describes the object. *President* in sentence 1 and *white* in sentence 2 are called **objective complements.** As the name implies, a noun or pronoun used as an objective complement is in the objective case.

An objective complement is a word that completes the meaning of the predicate and modifies or names the same person or thing as the object.

a. In the following sentences, find the objective complement by telling the use of the word in the sentence.

They chose him captain. Captain helps to complete the predicate *chose* and names the same person as the object. Therefore it is an objective complement.

1. They chose the tallest man captain.
2. Can they make the tree straight, Father?
3. We shall elect George president.
4. Mary will name her doll Jane.
5. She called John a good friend.
6. Did they pump the well dry?

7. The carpenter planed the board smooth.
8. Did you wash your hands clean, Frank?
9. I thought Father ill.

b. Compare the indirect object and the objective complement in each of the pairs of sentences that follow, and explain in what way they are alike and in what way different:

1. *a.* They chose me captain.
   b. She gave me a book.
2. *a.* They elected him president.
   b. They sent him a present.
3. *a.* They named me Jane.
   b. They gave me the name of Jane.

c. Tell the person, number, gender, and case of the nouns and pronouns in the sentences above.

29A. Declension of Personal Pronouns

Personal pronouns have been arranged in an orderly way, showing person, number, gender, and case. This is called **declension.**

Declension is the orderly arrangement of the changes in form to show person, number, gender, and case.

The following is the declension of the personal pronouns.

FIRST PERSON — *I*

	Singular	*Plural*
Nominative	I	we
Possessive	my or mine	our or ours
Objective	me	us

SECOND PERSON — *you*

	Singular	*Plural*
Nominative	you	you
Possessive	your or yours	your or yours
Objective	you	you

THIRD PERSON—*he, she, it*

	Singular			*Plural*
	MASC.	FEM.	NEUT.	MASC., FEM., NEUT.
Nominative	he	she	it	they
Possessive	his	her or hers	its	their or their
Objective	him	her	it	them

a. Using the form below, tabulate ten pronouns taken from "The Enchanted Waterfall," page 384.

Pronoun	*Kind*	*Person*	*Number*	*Gender*	*Use*	*Case*

34A. More about the Relative Pronouns

As you have learned, *who*, *which*, *what*, and *that* are the principal relative pronouns. Look for the antecedent of the relative pronoun in this sentence: *He took what we had.* Change *what* into two parts, *the thing* and *which*, and rewrite the sentence: *He took the thing which we had.* What is the use of *thing?* of *which? Thing* now becomes the antecedent, and *which* the relative pronoun.

a. In the following sentences substitute the words *the thing which* for the relative *what* and tell the use of *which* in the clause. Notice that in such sentences the antecedent of the pronoun is omitted.

1. Mary lost what I wanted.
2. Harry finished what I began.
3. We gave what we had.
4. We enjoy what he draws.
5. Your happiness depends upon what you do.
6. Mother gave me what I wanted.
7. We saw what was about to happen.
8. He has what you lost.

b. Relative pronouns do not show by their form whether they are singular or plural, masculine or feminine or

neuter. Find the antecedent of the relative pronoun in these sentences and tell its number, person, and gender:

1. The boy whose book you borrowed is here. (*Boy* is third person, singular number, masculine gender.)

2. The girls whose mother was lost are with the matron. (*Girls*, third person, plural, feminine.)

3. I who am helping should arrange the flowers.

4. You who are resting should be quiet.

5. He who is traveling should be insured.

6. We who are studying know better.

Sentences 1 and 2 show that relative pronouns have no form to show gender or number. Sentences 3 to 6 show in addition that there is no form to show person. If you were asked to give the person, number, and gender of a relative pronoun, you would first decide these facts for the antecedent, then give the same facts for the relative pronoun.

c. Sometimes *as* is a relative pronoun. "These dresses are the same color *as* those." The sentence really means: "These dresses are the same color *that* those dresses are." What clauses does *that* connect? What use has it in its own clause?

REVIEW OF OPTIONAL WORK

d. Select the relative pronouns in the following sentences. Name the clause introduced by the relative, the use of the pronoun in the clause, and the antecedent.

1. It was the president with whom I spoke.

2. He who would thrive must rise at five.

3. The friends that I met gave me these flowers.

4. The men who owned the land were living upon it.

5. My book has the same title as yours.

6. The boat upon which he worked was nearly finished.

7. I know the boy for whom you asked.

8. My eyes are the same color as yours.

e. Find in your reader ten sentences containing relative pronouns.

f. Write upon the blackboard two original sentences containing relative pronouns. Exchange places, point out the relative pronoun in each sentence, and tell its use in the clause.

35A. Distinguishing between the Interrogative and the Relative Pronoun

It is often difficult to distinguish between the interrogative pronoun *what* and the relative pronoun *what*, and occasionally *who* and *which* give trouble. To understand the difference between the two, you must understand the difference between direct and indirect questions.

Read these two sentences. In which are the exact words of the questioner used?

1. I asked, "What did you do?"
2. I asked what you did.

You will have decided that in sentence 1 the exact words are used, while in sentence 2 the meaning is the same, but the words are not exactly repeated. We call the first sentence a **direct quotation** and the second an **indirect quotation.** Since the quotation in the first sentence is a question, we speak of the second sentence as an **indirect** question. The pronoun used in an indirect question is an interrogative pronoun. Notice that the indirect questions below may be separated into two elements, one of which indicates a question.

Indirect Question		Direct Question
I wondered	what you meant.	What did you mean?
I asked	what you did.	What did you do?
He inquired	what you were doing.	What were you doing?
I wondered	whom you chose.	Whom did you choose?

Now compare these two sentences, one of which contains a relative pronoun and the other an interrogative pronoun. What question is implied in the first sentence?

1. I inquired *what* you meant. (Interrogative pronoun.)
2. I do not like *what* you cook. (Relative pronoun.)

In the first sentence, the question *What did you mean?* is implied but not directly asked. In the second sentence, *the thing which* can be substituted for *what*.

a. Change the following direct questions into indirect questions and use them in sentences with verbs of asking, telling, inquiring, and wondering. Will the pronoun be interrogative or relative?

1. What did you do?
2. For what did you come?
3. After what did you run?
4. For what did you strive?
5. What is your father's occupation?
6. Who told you?
7. Which prisoner escaped?
8. What is your grade?
9. Who is calling?
10. Which shall I choose?

b. Decide whether the pronouns in the following sentences are interrogative or relative:

1. I can never regain what I have lost.
2. She inquired what the trouble was about.
3. What we dreamed came true.
4. I wondered who came with you.
5. Tell me what I should do.
6. He asked me what we said.
7. She told me what she wished for Christmas.
8. This is a rule which seems unnecessary.
9. He wondered what made the stars twinkle.

35B. The Indefinite Pronoun

When you studied the agreement of the verb with its subject, you found such pronouns as *each*, *none*, *many*, and *another* very troublesome. Since these pronouns do not refer to any definite person or thing, they are classified as **indefinite pronouns.** The sentences that follow will show you that some of these pronouns are used to modify nouns, and so become adjectives. You will study indefinite pronouns at this time.

Pronouns	Adjectives
Many are tall.	*Many* girls are tall.
Each will report.	*Each* boy will report.
All are welcome.	*All* visitors are welcome.

Indefinite pronouns are troublesome for three reasons. In the first place, some of the pronouns are singular only, some are plural only, while others are either singular or plural according to meaning. Those that are singular have singular verbs for predicates, and singular pronouns referring to them. Why? Those that are plural must have plural predicates and plural pronouns that refer to them. Those that are either singular or plural require the correct number of verb or pronoun. In the second place, indefinite pronouns are the only pronouns that form their possessive case by the addition of an apostrophe and *s*. In the third place, *nobody* and *nothing* are negative pronouns and cannot be used in a sentence with *not*.

To work correctly the following exercise, you must be certain of your knowledge of the agreement of a verb with its subject. If you need to refresh your memory on this point, see Lesson 39, page 102.

a. Write in one list the indefinite pronouns that are always in the singular number. In a second list place

those that are always in the plural number. In a third list place those that either are singular or plural.

1. Several were asked to join the club, but none was admitted.
2. Many are called, but few are chosen.
3. Too much is as bad as not enough.
4. Another now occupies John's place.
5. All have replied to your invitation.
6. Some are coming; others are staying away.
7. Each has her carfare in her purse.
8. Some is left in the pitcher.
9. Everybody should give something; many will give much.
10. Both appeared suddenly from behind the large oak tree.
11. A little is something; more is better.
12. All is well that ends well.
13. None of my examples is right.
14. The former was red; the latter is yellow.
15. Anybody has as much judgment as he.
16. Nobody is in the living room.
17. There isn't anybody to help.
18. Something is moving under that bush.
19. Some are sitting by themselves.

b. In how many of the sentences above can you supply a noun and so change the indefinite pronoun to an indefinite adjective?

c. Add the apostrophe and *s* to the following pronouns to make them show possession and use them in sentences of your own:

another	one another
any one	nobody
anybody	no one
each other	somebody
everybody	some one

Observe that we say *somebody else's, nobody else's, everybody else's, anybody else's.* Use these words in sentences.

APPLIED GRAMMAR

d. Fill the blanks in the following sentences with the correct pronoun. Tell what kind of pronoun it is.

1. —— will go to the party?
2. For —— did you ask?
3. He took the medal —— was offered.
4. —— did they elect president?
5. The lady with —— you sat is my mother.
6. —— book is this?
7. We brought the child —— name you called.
8. —— has her fare ready.
9. —— is the one I wish.
10. —— admired the garden.

35C. The Demonstrative Pronoun

In the following sentences select the pronouns that point out something:

1. This is mine.
2. That is yours.
3. These are ours.
4. Those are yours.

This, that, these, those are demonstrative pronouns. Which are singular in number? which plural? Notice that the singular demonstrative pronoun requires a singular verb. What number of verb does the plural pronoun require?

Be careful to avoid the use of *here* after a demonstrative pronoun. A noun may follow, but this changes the pronoun into an adjective? Why?

A demonstrative pronoun is a pronoun used in pointing out a particular person or thing.

a. Select the pronouns in the following sentences, writing them in five lists — personal, compound personal, interrogative, demonstrative, and indefinite:

1. Which do you prefer, the book or the pen?
2. This is mine; it is not hers.

3. Whose are these? Are they yours?
4. Who chose these?
5. I asked for that myself.
6. To whom were you speaking about the matter?
7. Those are his, but these belong to me.
8. What caused it to break?
9. Which do you mean?
10. Are these yours? No, those on the table are mine.
11. These are my books, but you may borrow them.
12. Those are not our pens, but we shall use them.
13. This is the forest primeval.
14. We asked him about something.
15. None should be returned.
16. Who was asked to bring this?
17. They were sent to ask all when they would be ready.
18. Whose was accepted?

36A. Summary of Classification of Pronouns

A personal pronoun is one that shows by its form the person speaking, the person spoken to, or the person or thing spoken of.

I spoke to *you* about *them*.

A relative pronoun is a pronoun that connects the clause of which it is a part to its antecedent.

The child *who* is ambitious excels.

An interrogative pronoun is a pronoun used in asking a question.

Who are you?

An indefinite pronoun is one used in pointing out persons or things in an indefinite way.

None knew her but to love her.

A demonstrative pronoun is a pronoun used in pointing out persons and things in a definite way.

This is what I wish.

A possessive pronoun is a pronoun used in showing ownership or possession.

This is *mine*, not *hers*.

a. Write sentences illustrating each class of pronouns.

b. For each class of pronouns explain the error that is likely to occur in their use. Illustrate the correct form with sentences.

56A. Mood

There is another thing about verbs that we may study—the manner of expressing the action, being, or condition. You may ask a question; as, (1) *Is he far away?* or you may state the facts; as, (2) *He is far away*. You may give a command; as, (3) *Go away*. A clause beginning with *if*, *though*, or *unless* may be used to express a wish or a possibility that is contrary to the fact; as, (4) *If I were you, I would not do it*. (The fact is that *I* am not *you*.) A wish may also be expressed; as, (5) *I wish I were you*.

The verbs in the first two sentences above are in the **indicative mood.** The indicative mood is used in asking questions of fact or stating a fact. The verb in the third sentence is in the **imperative mood.** The imperative mood is used in giving commands and making requests. What word is usually the subject of a verb in the imperative mood?

Verbs used in expressing a wish, an uncertainty, or a condition contrary to fact, as in sentences 4 and 5 above, are in the **subjunctive mood.** There are other uses of the subjunctive mood, but they are not common in ordinary speaking and writing.

The mood of a verb is the manner of expressing the action, being, or condition.

The indicative mood is the form of the verb used in asking questions of fact or stating a fact.

The imperative mood is the form of the verb used in expressing a command or a request.

The subjunctive mood is the form of the verb used in expressing a wish, an uncertainty, or a condition contrary to fact.

The auxiliary verbs *may, can, must, might, could, would,* and *should* are commonly used in the indicative mood in making statements or asking questions. Most of them have only two tenses:

Present	Past
may	might
can	could
will	would
shall	should

Must and *ought* have only one tense, the present.

The following sentences illustrate some of the most common differences in meaning denoted by these helpers (auxiliaries);

1. The boys may take their hats. (permission)
2. The cunning cat might catch the birds. (possibility)
3. John can catch the ball very easily. (ability)
4. I must go now. (duty or necessity)
5. Children should be extremely obedient to parents. (duty)
6. He would go there. (determination)
7. He could enter the house by climbing through the window. (ability)

Do, does, and *did* are used in the indicative mood to make speech more emphatic; as, *I do make my figures carefully. I did change the water for the flowers.* They are used also in asking questions; as, *Do you make your figures well? Did you change the water for the flowers?* Which forms show present time? Which form shows past time?

In the subjunctive mood the verb *were* is used instead of *was* with all subjects, singular or plural; as:

1. If I *were* you (I never can be you)
2. If he *were* a man (implying that he is not a man)
3. If you *were* here (implying that you are not here)
4. If they *were* honest (implying that they are not honest)
5. Though my country *be* wrong (implying that it is wrong)
6. Unless he *go* at once (implying that he will not go)

a. Tell whether the verbs in the sentences below are in the indicative, imperative, or subjunctive mood. To do so, determine whether the verb asks about or states a fact. If it does, it is in the indicative mood. If it gives a command or makes a request, it is in the imperative mood. If it is used in expressing a wish, an uncertainty, or a condition contrary to the fact, it is in the subjunctive mood.

1. Run as fast as you can.
2. That boy will be successful.
3. The poem was written by Henry W. Longfellow.
4. The robbers have been caught by the policeman.
5. If I were a man, I should be an explorer.
6. Go home, Fido.
7. Lie down, baby.
8. The boy has ridden the horse all the way home.
9. The rabbits ran away from the fox.
10. The storm will have stopped by that time.
11. The little girl was carried across the street.
12. I wish I were there now to see him do it.
13. The horse will have been stopped by somebody.
14. Oh, that I were taller!
15. He might do it if he were asked.
16. May I carry your books?
17. If I were you, I would not go.
18. Bring me a letter from home.

56B. Voice

Compare the following sentences:

1. John caught the ball
2. The ball was caught by John.

In the first sentence, the subject represents the actor, and the verb form used is *caught*. In the second sentence, the subject receives the action, and the verb form used is *was caught*. This difference in the form of a verb to show whether the subject acts or receives the action is called **voice.**

In the first sentence above, the verb *caught* shows that the subject is the actor. This verb is in the **active voice.** In the second sentence, *was caught* shows that the subject receives the action, and is in the **passive voice.**

John catches the ball. (The subject represents the actor. The verb is in the active voice.)

The ball will be caught by John. (The subject receives the action. The verb is in the passive voice.)

Voice is the difference in the form of a verb that shows whether the subject acts or receives the action.

The active voice is the form of the verb that shows the subject as the actor.

The passive voice is the form of the verb that shows the subject as the receiver of the action.

Notice that intransitive verbs cannot have a passive voice, since there is no receiver of the action expressed by the verb; as, *Roosters crow.*

When verbs have two objects, one naming the person and the other the thing, one of these objects may be kept when the verb is changed to the passive voice.

Active Voice	Passive Voice
They taught me French.	I was taught French by them.
He asked me a question.	I was asked a question by him.

In the first sentence, *taught* has two objects, *me* and *French*. When the verb is changed to the passive voice, one of these objects becomes the subject, *I*, and the other the object, *French*. An object so retained in the passive voice is called a **retained object.** The second object of the verbs *ask* and *teach* in the active voice is called a **secondary object.** In the sentences *They taught me French* and *He asked me a question*, the second objects, *French* and *question*, are secondary objects.

a. Rewrite the following sentences, changing the verbs from the active voice to the passive voice. Remember that in the passive voice the subject receives the action. *The early bird eats the worm. The worm is eaten by the early bird.*

1. The boy threw a stone at the snake.
2. Father will shoot a deer for our food.
3. Harry has climbed that tall tree
4. That robin has built its nest.
5. Harry's mother sent him on an errand.
6. Martha will sell the tickets for the entertainment.
7. The ladies of the Red Cross will make surgical dressings tomorrow.
8. The good children will obey the new rule.
9. The United States has sent its armies across the sea.
10. We heard the President's message to Congress.

b. Change the verbs in these sentences to the passive voice and point out the retained objects:

1. Mary brought her a gift.
2. The conductor gave the bell cord a jerk.
3. They paid me the money for my work.
4. My mother offered me a dollar for my vegetables.
5. The bank gave me a statement of my account.

c. What two verbs may have a secondary object? In the sentences on page 546 point out the secondary objects.

Change the verbs to the passive voice. What becomes of the secondary object?

1. The officer taught the soldiers French.
2. The general asked the prisoner many questions.
3. The artist taught his son painting.
4. Miss Brown promised us a holiday.
5. My mother taught me the lesson.

56C. The Conjugation of the Verb

You have learned that in many instances verbs have different forms to denote tense, mood, voice, person, and number. These variations in form are the **inflections** of the verb. If we arrange these forms in a table, we shall be **conjugating** the verb. For the entire conjugation refer to the Appendix, page 572.

a. What auxiliary, if any, is used in the future tense? the future perfect tense? the present perfect tense? the past perfect tense? the past tense? the present tense?

b. Finish the following sentences by adding the present tense of the verb *sing:*

SINGULAR	PLURAL
I ——.	We ——.
You ——.	You ——.
He ——.	They ——.

Finish by adding the past tense of the verb *sing:*

SINGULAR	PLURAL
I ——.	We ——.
You ——.	You ——.
He ——.	They ——.

Finish the following sentences by adding the future tense of the verb *sing.* (Use *shall* as a helper in the first person, and *will* in the second and third persons to denote future time.)

SINGULAR	PLURAL
I ——.	We ——.
You ——.	You ——.
He ——.	They ——.

Finish the following sentences by adding the present perfect tense of the verb *sing:*

SINGULAR	PLURAL
I ——.	We ——.
You ——.	You .
He ——.	They ——.

Finish the following sentences by adding the past perfect tense of the verb *sing:*

SINGULAR	PLURAL
I ——.	We ——.
You ——.	You ——.
He ——.	They ——.

Finish the following sentences by adding the future perfect tense of the verb *sing.* Be careful to use *shall* and *will* correctly.

SINGULAR	PLURAL
I ——.	We ——.
You ——.	You ——.
He ——.	They ——.

c. Use the same form, but substitute the verb *be* for the verb *sing.*

d. The passive voice is made by use of the various forms of the verb *be* and the past participle of a given verb; as,

	VERB—*be*	PASSIVE VOICE: VERB—*forget*
	PRESENT TENSE	PRESENT TENSE
First person	I am	I am forgotten
Second person	You are	You are forgotten
Third person	He is	He is forgotten

Use the form you made in exercise *c* to write the passive voice of the verb *forget.*

e. There is another form of the verb, not usually given among the principal parts, called the **present participle.** It is formed by the addition of *ing* to the present form of the verb; as, *fly, flying; fall, falling; sing, singing.* The present participle becomes part of the simple predicate by being placed after some form of the verb *be;* as, *I am falling. The bird is flying. The bird is singing.*

Use the form you made in exercise *c* and finish the sentence by adding the present participle of the verb *fly.* You will be making the **progressive** form of the verb in the active voice; as,

VERB — *be*		PROGRESSIVE FORM: VERB — *fly*
PRESENT TENSE		PRESENT TENSE
First person	I am	I am flying
Second person	You are	You are flying
Third person	He is	He is flying
PAST TENSE		PAST TENSE
First person	I was	I was flying
Second person	You were	You were flying
Third person	He was	He was flying

f. The verb *do* is sometimes used as a helper with the various persons and numbers of a verb in the present and past tenses only. The form of the conjugation thus made is called the **emphatic** form of the verb in the active voice; as,

VERB — *give*		EMPHATIC FORM: VERB — *give*
PRESENT TENSE		PRESENT TENSE
First person	I give	I do give
Second person	You give	You do give
Third person	He gives	He does give

Write the past tense of *give* in the emphatic form.

63A. The Participle

You are already familiar with the present participle and the past participle, forms of verbs much used in making verb phrases. You will now see that they are used not only as part of the verb, but in other parts of the sentence as well.

Look at the words in italics in these sentences:

1. The thief, *seeing* us, ran away.
2. The ship, *driven* suddenly upon the rocks, was dashed to pieces.

In the first sentence, *seeing* modifies the noun *thief* and is like a verb because it is completed by the object *us*. In the second sentence, *driven* modifies the noun *ship*, and is itself modified by the adverb *suddenly* and the prepositional phrase *upon the rocks*. Therefore the two words *seeing* and *driven*, as used in these sentences, are like adjectives because they modify nouns, and like verbs because they take modifiers or objects. You have learned to call them verbals. Since these words are partly like adjectives and partly like verbs, they are called **participles.**

A participle is a form of a verb used partly as an adjective and partly as a verb.

Find the participles in the following sentences:

1. The little birds, having flown from the nest, are eating seeds.
2. James, having been kept after school, was unhappy.
3. The song being sung makes me think of you.
4. Having been riding all day, John was tired.

In sentence 1, *having flown*, like a verb, is in the active voice and expresses past time. In sentence 2, *having been kept*, like a verb, is in the passive voice and also

expresses past time. In sentence 3, *being sung*, like a verb, is in the passive voice and expresses present time. In sentence 4, *having been riding*, like a verb, is in the active voice, progressive form, and expresses past time. You see, therefore, that these participles have voice and tense like verbs. Read the sentences again to discover whether these participles modify nouns. If so, are they used like adjectives? What helpers are used in forming these participles?

Some words derived from verbs keep the forms of participles, but have lost so much of their force as verbs that it is difficult to distinguish them from adjectives; as, *The singing birds attracted our attention. Singing* is derived from the verb *sing*, has the form of the present participle, and modifies the noun *birds*. It has lost so much of its force as a verb that it is better to class it as an adjective. Sometimes the adjective force disappears and the participle becomes a part of the verb phrase, as in the progressive form, *He is leading the child.*

a. In the sentences below find first the simple predicates.

b. Make a list of the past and present participle forms of verbs that are parts of the predicates.

c. Make a list of the present and past participle forms of verbs that are *not* parts of the predicate but are adjective modifiers.

1. The crumbs eaten by the hungry birds would otherwise go to waste.

2. The money taken by the robbers was returned.

3. Worn out by the long march, the soldiers are now resting.

4. John has seen James.

5. We watched the squirrels hiding the nuts under the hedge.

6. Having found a suitable place near a river, the pioneer built a log house.

7. Having been fatally injured in battle, the soldier was carried to the rear.

8. Having seen the President, John went home at once.

9. Bent with age, the old man crossed the street.

10. Having climbed the stairs quickly, we were out of breath.

63B. Participial Phrases

A participle, like a verb, is completed by an object, or a predicate noun, pronoun, or adjective. Whether the participle requires an object or a predicate noun, pronoun, or adjective depends upon the verb from which it is derived.

1. The boy, having finished his *lesson*, may go home. (object)

2. John, being a *boy*, did not cry. (predicate noun)

3. The apple, being *bitter*, was thrown away. (predicate adjective)

4. Having elected him *president*, they were willing to adjourn. (objective complement)

5. Having given the *baby* a toy, she went quickly away. (indirect object)

6. Having asked her the *question*, the principal was satisfied that she was right. (secondary object)

In the first sentence, the participle *having finished* has an object, *lesson*. *Lesson* is the object, because *finished* as a verb requires an object. In the second and third sentences, *boy* is a predicate noun and *bitter* is a predicate adjective, because the verb *be* requires a predicate noun or a predicate adjective to complete its meaning. How are the nouns *president*, *baby*, and *question* used in sentences 4, 5, 6?

A participle with its object, or predicate noun, pronoun, or adjective is called a **participial phrase.**

Examine carefully the following sentences, finding the subject and the predicate of each:

1. The *pupils*, having studied their lessons, *were dismissed*.
2. The *dinner*, being ready, *was eaten*.
3. The sun having set, *we walked* fast.

In sentence 1, the subject *pupils* is modified by the participial phrase *having studied their lessons*. In sentence 2, *dinner* is the subject modified by the participial phrase *being ready*. Sentence 3 is quite different, though at the first reading it might seem the same. The predicate is *walked;* the subject is *we*. There is a participial modifier, *having set*. It modifies *sun*. Now what is the grammatical use of *sun* in the sentence? It is not subject, object, or modifier, and has no real relation to any other word in the sentence. It is an independent part. A noun or pronoun followed by a participial modifier, and used with no real relation to any word in the sentence, is a **nominative absolute.** A nominative absolute may be changed to a subordinate clause, and it is better used this way; as, *After the sun had set, we walked fast.*

a. In the sentences below, select the participial phrases, name the object, predicate noun, etc.

b. Find each noun or pronoun used as a nominative absolute. Do not guess. Be certain that the noun has a participial modifier, that it has no other use in the sentence, and that it can be changed to a subordinate clause.

1. The frightened girl stood wringing her hands.
2. Finding myself separated from my companions, I became lonesome.
3. Their jingling instruments made music for the many happy children.
4. The soldiers, having been dispersed in a gale, had put back to shore.

5. His injuries having been treated, he now rested.
6. Each in his narrow cell forever laid,
   The rude forefathers of the hamlet sleep.
7. Her mother leaving her alone, Mary entertained herself in the library.
8. Ascending the high mountain, we looked upon the plains below.
9. Having reached the high ground on the shore, the men proceeded in a northwesterly direction.

63C. The Gerund

Study the following sentences, telling how the present participle form of the verb is used in each:

1. John *is working* in the field.
2. *Sitting* under a tree, Mary studied her lesson.

The sentences below illustrate another way in which the present participle form of the verb may be used:

1. *Catching* a ball sometimes breaks fingers.
2. By *running* rapidly, John won the race.
3. Mary enjoys *rowing* a boat.
4. His most enjoyable game is *playing* ball.

In sentence 1, *sometimes breaks fingers* is the complete predicate. The subject is *catching a ball*. Here the present participle, *catching*, with its object, *ball*, is used where a noun can be used; that is, *catching a ball* is the subject.

In sentence 2, *won the race by running rapidly* is the complete predicate. *By* is a preposition having for its object the present participle *running*. Because *running* is the object of the preposition *by*, it is used where a noun can be used.

In sentence 3, what is the simple predicate? How is *rowing a boat* used?

In sentence 4, *playing ball* means the same as the subject and completes the predicate *is*. Therefore *playing ball* is a predicate noun.

The present participle form of the verb may be (1) an adjective modifier, (2) the subject, (3) the object of a verb, (4) the object of a preposition, (5) the predicate noun, (6) part of the predicate. The present participle form when used as a noun is called a **gerund.**

A gerund is a present participle form of the verb used partly as a noun and partly as a verb.

Sometimes the gerund is modified by a possessive noun or possessive adjective; as, *I was told of Henry's running the race in the track meet*, and *I knew of his coming home before you told me*. In these sentences *Henry's* modifies the gerund *running* and *his* the gerund *coming*. You must not use *Henry* and *him* in such sentences, thinking they are the object of the prepositions coming before them. The objects of the prepositions coming before *Henry's* and *his* are the gerunds *running* and *coming*.

a. Find the gerunds in the following sentences, and tell how they are used.

CAUTION. Not all present participle forms are gerunds. Only the present participle form *used as a noun* is a gerund.

1. Hearing the approach of the car, John ran out.
2. John enjoyed looking at the ocean.
3. The baby is crying.
4. Walking on the grass is not allowed in the parks.
5. Reading a book is a pleasant pastime.
6. I am teaching her, for she is sick.
7. His greatest recreation was rowing a boat.
8. My going to college has not yet been decided.
9. His chief delight was shooting wild ducks.
10. The baby enjoys playing in the garden.

63D. The Gerund Phrase

Study the words in italics in the sentences below:

1. By running *rapidly*, he arrived on time.
2. Catching *balls* is sometimes painful play.
3. Being *ill* is not always convenient.

Notice in sentence 1 preceding that the gerund *running* (present participle form used as a noun) has an adverbial modifier; in sentence 2, *catching* has an object, *balls;* and in sentence 3, *being* is followed by the predicate adjective *ill*.

A gerund has the same modifiers as a verb, also the same objects or predicate adjectives as the verb of which it is a part. A phrase introduced by a gerund, such as *catching balls*, is a **gerund phrase.**

a. In the following sentences point out the simple predicates, subjects, and objects, if any; make a list of the gerunds; make a list of the participles; make a list of the phrases. Draw one line under the participles, gerunds, or prepositions, and two lines under the objects or predicate adjectives. Mark an object *o*, a predicate adjective *a*, a predicate noun *n*.

1. Rowing a boat is good exercise for boys and girls after school.
2. Feeling happy, he came in whistling a merry tune.
3. The boys swimming are having a good time.
4. Mother, having suspected some mischief, called the children in.
5. By winning the prize he gained the esteem of his neighbors.
6. The lesson having been finished, we soon started home.
7. By climbing the tree quickly, the cat escaped from the dog.

REVIEW

b. Write original sentences showing how participles and gerunds are like verbs; how they differ from verbs.

63E. The Infinitive

Besides being part of the predicate, the present form of the verb has another use in the sentence.

Study the words in italics in these sentences:

1. *To swim* gives much pleasure.
2. I like *to read*.
3. *To see* is *to believe*.

In the first sentence, *gives much pleasure* is the complete predicate. *To swim* is the subject. *Swim* is the present form of the verb used with the word *to*, called the **sign.** *To swim* shows action and is used as the subject, which is the office of a noun or pronoun. In sentence 2, *to read* is the object of the verb *like*. In sentence 3, *to see* is the subject and *to believe* is the predicate nominative.

Verb forms used in this way are called **infinitives.**

The infinitive is the present form of the verb, usually preceded by *to*, which is used partly as a noun and partly as a verb.

Sometimes the present form of the verb, with the sign *to*, is used as an adjective or adverbial modifier; as,

1. The man went *to work*. (adverbial modifier)
2. The time *to sing* has come. (adjective modifier)

After certain verbs, as *dare* in the following sentence, the sign *to* of the infinitive is omitted; as, *I dare not do it*. The infinitive phrase (*to*) *do it* is the object of the verb *dare*.

In the following sentences find the infinitives and tell how they are used. Remember that *to* is the sign of the infinitive only when it is used with a verb.

1. The child asked to come.
2. I wanted to go.
3. Mary came to the house to work for Mother.
4. This is the time to play.

5. He wanted to read.
6. Here is the place to fish.
7. She likes to swim in the river.
8. To throw accurately requires much practice.
9. She wished to sit by me.
10. I have a story to tell.

63F. The Infinitive Phrase and the Infinitive Clause

Infinitives may be modified by adverbs; as, *The man tried to run quickly. Quickly* is an adverb modifying the infinitive *to run*. Infinitives also require the same objects, predicate nouns, or predicate adjectives as the verbs from which they are derived; as,

1. He set a trap to catch *mice.*
2. A boy would never choose to be a *girl.*
3. I do not wish to be *ill.*

In sentence 1, *mice* is the object of the infinitive *to catch*. The verb *catch* requires an object. Therefore the infinitive *to catch* has an object.

In sentence 2, why is *girl* a predicate noun? Tell how *ill* is used in sentence 3. An infinitive with its object, predicate noun, or predicate adjective, and modifiers is called an **infinitive phrase.**

Read carefully the following sentences. Can you tell the use of the part in italics?

1. They believed *me to be the author.*
2. They wished *Mary to be the queen.*
3. I asked *Harry to be the leader.*

In sentence 1, above, the predicate is *believed*, and the subject is *they*. To find the object we would ask the question: They believed what? The answer could not be *me*, for *they believed me* is not what the sentence means.

The object must be the whole group of words, *me to be the author*. Notice that this group of words forming the object is composed of a pronoun, *me*, and an infinitive phrase, *to be the author*. This shows that a noun or pronoun may be used with an infinitive as the object of a verb. A noun or pronoun so used is called the **subject of an infinitive.** The subject of an infinitive is always in the objective case.

There is another interesting thing about the object *me to be the author*. It can be expanded into a clause, and this clause would be the object of the verb *believed;* as, *They believed that I was the author*. For this reason *me to be the author* is sometimes called an **infinitive clause.**

In sentence 2, find the predicate, the subject, and the object. Is the object composed of a noun and an infinitive? What is it called? Expand the object into a noun clause.

In sentence 3, what is the object of *asked?* What is it called? Expand it into a noun clause.

We have already learned that a noun or pronoun following the infinitive *to be* is usually in the nominative case; as,

1. I should like to be *she*.
2. Should you wish to be *he?*

Compare carefully these two sentences:

1. The man appears to be *he*.
2. I know *it* to be *him*.

In sentence 1, the infinitive phrase *to be he* is the predicate phrase after the verb *appears*. *He* names the same person as the subject *man* and is in the same case, the nominative. In sentence 2, the infinitive clause *it to be him* is the object of the verb *know*.

Now examine the pronoun *him* following the infinitive *to be* in the second sentence. *Him* names the same person

as the subject of the infinitive *it* and is in the same case—the objective. When a noun or pronoun follows an infinitive with a subject, this noun or pronoun is called a **predicate objective** and is in the objective case; as,

1. We believed the thief to be *him*. (Subject of the infinitive is *thief*, therefore *him* is a predicate objective and is in the objective case.)

2. I was thought to be *she*. (The infinitive has no subject, therefore *she* is a predicate pronoun in the nominative case.)

Observe the following steps in deciding upon the case of a noun or pronoun following an infinitive:

(1) Analyze the sentence. (2) Decide whether the verb has an object composed of a noun or pronoun and an infinitive phrase. If so, the noun or pronoun *that completes the infinitive* is a predicate objective and is in the objective case.

a. Select the infinitive phrases. Tell whether each infinitive is complete in itself or requires an object to complete the meaning.

b. Point out the infinitives that have subjects, name the subject, and tell the case.

c. Select the nouns and pronouns that are objective complements.

1. The time to escape quietly had arrived.
2. I do not wish to hear it.
3. Wednesday is the day to go to market.
4. The determination to reach the North Pole has kept many explorers pressing onward.
5. Mother has gone to town to shop.
6. He went home to lie down.
7. You may come to see me tomorrow.
8. Everyone ought to work hard.
9. She knew it to be them.

REVIEW

d. Make a list of the predicate verbs found in the sentences below and tell the time expressed by each. Tell the parts of speech and the number of the subjects.

1. The corn growing by the roadside is not good for us to eat.
2. The bell now ringing is not intended for a fire alarm.
3. I do not wish to do that again.
4. The dress just finished will be worn to the girl's party tonight.
5. I am beginning to understand the work.
6. The thief must have entered the house by climbing through the window.
7. He will try to find time to write a long letter.
8. Be seated in John's place.
9. He might at least have asked the privilege.
10. They have called on her to invite her to dinner.
11. To speak harshly was the boy's worst fault.
12. We can trust to the children's telling the truth.

e. Select every verbal, classifying each as participle, infinitive, or gerund. Tell the use of each in the sentence.

f. In the following sentences find each noun or pronoun used as a nominative absolute. Do not guess. Be certain that the noun has a participial modifier, that it has no other use in the sentence, and that it can be changed to a subordinate clause.

1. Having spoken, John departed.
2. The book having been found, she learned her history lesson.
3. The army having been victorious, the general was granted a furlough.
4. Having voted for the amendment, he was able to define its purpose.
5. The crowd having been dispersed, the policemen were relieved from duty.

g. Rewrite the sentences, changing each nominative absolute into a subordinate clause.

h. Select the infinitive clauses. Tell how the words in italics are used. In what case are they? Why?

1. I did not expect *him* and *her* to tell *them*.
2. I knew *him* to be the *burglar* as soon as I saw him.
3. I asked *her* to come.
4. Mother wished *Grace* and *me* to come home early.

70A. Classes of Adjectives

You have learned to recognize adjectives as words that modify nouns and pronouns. You have found them completing predicates and modifying the subject or object, also doing the same work in participle, infinitive, and gerund phrases. There are other things to learn about adjectives in order to use them well in both speaking and writing.

Adjectives that describe by naming some quality are classed as **descriptive adjectives;** as, a *sensible* boy; a *cross* dog; a *charming* woman.

Adjectives that narrow, or in other words limit, the meaning of a noun or pronoun are **limiting adjectives;** as, *the* horse; *that* boy; *each* child.

A descriptive adjective is an adjective used in describing a person, place, or thing.

A limiting adjective is an adjective used to point out, tell how many or how much, without describing.

Some descriptive adjectives are made from proper nouns and are called **proper adjectives;** as, *American* people. All other descriptive adjectives are **common adjectives;** as, *gentle* horse.

There are three large classes of limiting adjectives, each of which is subdivided into smaller classes. The

three large classes are: **articles, pronominal adjectives,** and **numeral adjectives.** We shall study articles first, for there are only three of them: *a, an, the.* *A* and *an* point out no particular one among many and are called **indefinite articles.** *A* is used before words beginning with a consonant sound; as, *a* horse, *a* dog, *a* wind; *an* is used before a word beginning with a vowel sound; as, *an* apple, *an* egg; *an* hour. *The* points out a particular object and is called a **definite article.**

Pronominal adjectives are those that may be either pronouns or adjectives; as, *Those* are *mine.* (*Those* and *mine* are pronouns.) *Those* books are *my* property. (*Those* is an adjective because it modifies a noun, and is called a pronominal adjective because, as you have seen, it may be a pronoun.) Pronominal adjectives are divided into groups according to the way they modify nouns. They are **possessive adjectives** if they show ownership; as, *my* property. They are **demonstrative adjectives** if they point out; as, *this* book; *that* pen; *these* books; *those* pens. They are **interrogative** if they are used in asking questions; as, *Who* is going with you? They are **indefinite** if they refer to no exact number or quantity; as, *each* one; *no* one; *all* people. **Relative adjectives** are formed from relative pronouns; as, This is the man *whose* house we bought. (*Whose* introduces a dependent clause, has for its antecedent the noun *man*, and modifies the noun *house*.) **Intensifying adjectives** make more emphatic the nouns they modify; as, the *very* man. There is one **identifying adjective,** *same*; as, the *same* man.

The classification of adjectives given above is according to kind. Adjectives may also be classified according to the use in the sentence; as,

1. The fair, blue-eyed brother was kind to all.

2. The brother, fair and blue-eyed, was kind to every living thing.

3. The brother was fair and blue-eyed and kind to every living thing.

The first sentence illustrates the ordinary use of the adjective before the noun it modifies, and is called the **adherent** use. In the second sentence the adjectives are placed after the nouns they modify like nouns in apposition. This is called the **appositive** use. Adjectives used in this manner add emphasis to the sentence as well as variety to the form. Appositive adjectives occur often in poetry. Are any so used in the poem on page 598? In the third sentence the adjectives are used to complete the verb and modify the subject. This is called the **predicate** use.

You will probably not remember long the names of all these classes of adjectives. You will wish to remember, however, that pronominal adjectives may be used either as pronouns or as adjectives. You will also wish to remember that the possessive adjectives, *his*, *hers*, *its*, *ours* do not require the apostrophe to denote ownership. The demonstrative adjectives *this* and *that* are singular and must modify singular nouns; and *these* and *those* are plural and must modify plural nouns; as, *this* kind; *that* kind; *these* kinds; *those* kinds. Some indefinite adjectives modify singular nouns and are referred to by singular pronouns; as, Each child should bring *his* lunch. Others modify plural nouns and are referred to by plural pronouns; as, All pupils like *their* desks kept clean.

The last of the three large classes of limiting adjectives is the **numeral adjective.** Numeral adjectives, as the name indicates, modify nouns by telling definitely how many; as, *four* apples; the *third* row of desks. The

cardinal numbers are *one, two, three,* etc. The **ordinal numbers** are *first, second, third,* etc.

The following table of the classification of adjectives is given for reference:

ADJECTIVE
- *Descriptive*
  - Common, proper
- *Limiting*
  - Article
    - Definite, indefinite
  - Pronominal
    - Possessive
    - Demonstrative
    - Interrogative
    - Relative
    - Indefinite
    - Intensifying
    - Identifying
  - Numeral
    - Cardinal, ordinal

a. In the selection on page 479 point out the descriptive adjectives. Are they used adherently or appositively? Which are proper adjectives? What should you remember about proper adjectives?

b. What article is not found in the selection? What should you remember about articles?

c. List the possessive adjectives. What should you remember about possessive adjectives?

d. List the indefinite adjectives. What should you remember about indefinite adjectives?

e. List the demonstrative adjectives. What should you remember about demonstrative adjectives?

f. Find in a poetry or prose selection examples of adjectives used appositively.

79A. Classes of Adverbs

You are already familiar with adverbs that tell *how*, *when*, or *where*. We may therefore classify adverbs according to the **meaning** each expresses.

Adverbs that tell *when* are called adverbs of **time;** as, She will sing the song *tomorrow*.

Adverbs that tell *where* are called adverbs of **place;** as, She looked *here*, *there*, *everywhere*.

Adverbs that tell *how much* are called adverbs of **degree;** as, It certainly was a *very* queer place.

Such words as *accordingly*, *why*, *wherefore* are adverbs of **cause.** *Yes* and *no* are adverbs of **assertion** and **denial.**

Write sentences using as many adverbs of every class as you can think of, then make a list of those you used. Compare your list with those of others. Who has the longest one?

Adverbs are also classified according to the use each has in the sentence.

An adverb is sometimes used simply as a modifier; as, Our team played *slowly*.

Slowly simply modifies the verb *played* and is called a **simple adverb.**

Sometimes groups of adverbs are used as if they were single adverbs. Use these in sentences: *now and then*, *again and again*, *up and down*, *face to face*, *more or less*, *on purpose*, *in front*, *at home*. Can you think of any others?

An adverb may ask a question and at the same time be used as a modifier; as, *When* will the boat arrive?

When asks a question and modifies the verb in the sentence, and is called an **interrogative adverb.**

An adverb may join a subordinate clause to a principal clause and at the same time be used as a modifier; as,

I shall rejoice *when* my friend comes; I have learned the place *where* the rabbit hides.

When connects the dependent **adverbial** clause *when my friend arrives* to the principal clause *I shall rejoice*, and modifies the verb *comes*. *Where* connects the **adjective** subordinate clause *where the rabbit hides* to the principal clause *I have learned the place*, and modifies the verb *hides*. Since these adverbs are used as modifiers and since they also do the work of conjunctions, they are called **relative adverbs.**

a. Select and classify the adverbs:

It seemed to be drifting slowly toward the north, so that we kept away and avoided it. It was in sight all the afternoon; and when we got to leeward of it the wind died away, so that we lay-to quite near it for the greater part of the night. Unfortunately, there was no moon, but it was a clear night, and we could plainly mark the long, regular heaving of the stupendous mass, as its edges moved slowly against the stars, now revealing them, and now shutting them in. Several times in our watch loud cracks were heard, which sounded as though they must have run through the whole length of the iceberg, and several pieces fell down with a thundering crash, plunging heavily into the sea. Toward morning a strong, breeze sprang up, and we filled away, and left it astern, and at daylight it was out of sight.

b. In the selection on page 456 choose the adverbs and classify them by using the following form; as, *tonight* in *Tonight no moon we see.*

Adverb	*Class as to meaning*	*Class as to use*	*Degree of comparison*	*Word modified*
tonight	time	simple	not compared	verb "see"

c. Make a list of adverbs found in five of your compositions. How many different classes did you find?

79B. The Adverbial Objective

You have learned that other parts of speech and even phrases and clauses may be used as adverbs and as adjectives. There remains, however, a peculiar use of the noun as an adverb that should be explained.

In the following sentences find the nouns that designate measure, time, place, distance:

1. The book cost one dollar.
2. The farm was bought last year.
3. The little birds flew south.
4. He walked three miles.

In these sentences, *dollar*, *year*, *south*, and *miles* are names. Therefore they are nouns. They also modify verbs by telling measure, time, distance, or place; so they are adverbs in use.

The first sentence could be expanded to read: *The book cost the sum of one dollar.* Then *dollar* would be the object of the preposition *of*, and in the objective case.

The next sentence could be expanded to express the thought: *The farm was bought at the time of last year.* Give the use of *year* and its case.

The third sentence might be read: *The little birds flew in the direction of the south.* What are the part of speech, use, and case of *south?*

Expand the fourth sentence, making *miles* the object of the preposition *of*. Nouns are used adverbially to designate measure, time, place, and distance. When used in any of these ways, they are called **adverbial objectives,** and are in the objective case.

a. In the sentences on page 568 select the adverbial objectives and name their modifiers.

1. I play two hours every day.
2. She was here a little while ago.
3. The airplane flew a mile a minute.
4. I shall go south for my vacation.
5. We stayed an hour after school.
6. James walked a mile in fifteen minutes.
7. Come next week.
8. The birds nested here last summer.
9. His line was fifty feet long.
10. He ran the whole distance.
11. I am five feet tall.
12. My sister is four years old.
13. She went home this afternoon.
14. John ploughed a furrow a mile long.

92A. The Interjection

The commonest interjections are *O* and *oh*. *O* is usually followed by a noun; as, *O Mother;* and *oh* by a comma or exclamation; as, *Oh! what fun! Oh, come and see.* There are many good writers, however, who do not follow this rule. Interjections should not be confused with such exclamatory words as *Run! Run quickly!* which are parts of sentences.

As an interjection has no grammatical connection with the remainder of the sentence, that is, it is not used as subject, predicate, object, or modifier, it is said to be **independent.**

There may be other independent elements in a sentence besides interjections. In each of the following sentences find the subject, predicate, and modifiers, if any:

1. *There* was a little girl with me.
2. *It* is good to be here.
3. *It* is cloudy today.

In the first sentence, *there* is not subject, predicate, or modifier, and is not necessary to the meaning. It is

simply an introductory word, and is an expletive. Can you explain how *it* is used in the second sentence? There is another use of *it* sometimes confused with the expletive. In sentences with verbs referring to the weather; as, Oh, how *it* rains! *it* is the subject, and as it does not refer to any definite person or thing it is often spoken of as the **impersonal** use. Tell how *It* is used in sentence 3.

Some of the independent elements you have already studied. The following sentences illustrate the most common ones:

1. O *father!* I see a light! (nominative of address)
2. Oh, the Raggedy *Man!* he works for Pa. (nominative of exclamation)
3. *Oh,* but he is a brave lad! (interjection)
4. He lay down, his *heart* being heavy with sorrow. (nominative absolute)
5. *There* was no one to give the soldier a drink. (expletive)
6. *By the way,* where are you going? (prepositional phrase)
7. *To tell the truth,* I do not know where it is. (infinitive phrase)
8. *Speaking generally,* it is as you say. (participle)

a. In the following sentences, tell the use of the words in italics:

1. To arms! they come! the *Greeks!* the Greeks!
2. Build thee more stately mansions, O my *soul.*
3. *Hurrah!* the seaward breezes
   Sweep down the bay amain.
4. *Considering the facts,* he will be given another opportunity.
5. They fell—those lordly *pines.*
6. *From our point of view,* he should be reëlected.
7. *To speak truly,* no one sees fairies now.
8. Well, well, old *Bay!*
   Ha, ha, old *Gray!*
   Do you get good feed when I'm away?
9. *It is* hard for a camel to go through the eye of a needle.

HOW TO PREPARE A WRITTEN PAPER

Name and Date:

Write your name and the date in the upper right-hand corner or in the upper left-hand corner, as your teacher may direct. Each pupil should use the form decided upon, so that the papers of the entire class will have the same general appearance.

Title:

Plan your title carefully, and write it in such a way that it will occupy the middle of the line. Skip a line between the title and the first line of the paragraph. Be sure to capitalize the first, last, and all important words in the title.

Margin:

Place your work carefully upon the page. Do not crowd it to the edges of the paper. Some writers like to place their work on the paper so that it will have a margin all around it, like a frame. Plan to have at least an inch-wide margin at the left, and it is well to leave a half-inch margin at the right. Be careful never to crowd your words toward the end of a line. Divide a word or write it all on the next line rather than spoil the appearance of your paper by putting too many words on one line.

Indentation:

Indent the first line of every paragraph about the width of the margin at the left.

Neatness:

Write plainly and neatly, so that your paper can be read easily. Avoid blots. Write on one side of your paper only, unless directed to do otherwise.

NORMAL NEWS

NOVEMBER 16

STAFF

Business Manager.....Sydney Alexander
Circulation Manager.....Herbert Logan
Secretary .....George Larkin

EDITORIAL

Editor-in-Chief.....Ira Blue
Associate Editor .....Stanley Feuster
Associate Editor .....Wareham Brown
News Editor..... Gustave Peterson
Staff..... Billie Hines, Evelyn Ramberg
Staff..... Sybella Nicolson, Dorothy Johanson, Solange Erhart
Sporting Editor (Girls).....Dorothy Fox
Sporting Editor (Boys).....Harry Purt
Staff..... Herbert Seller, Ross Jackson
Reporters..... James Sullivan, Reina Annarumi
Literary Editor.....Edwin Busche

School Policy

What is the meaning of school policy? What is it? What is Normal's policy of citizenship? Here it is already solved Normal has proved that it has the right spirit and citizens that are loyal to the school. Just a few have been disloyal and have lost their citizenship in their rooms. You should remember that he who makes the best citizen in school is going to make the best citizen in the United States.

Everyone is doing all he can do to help the spirit of the school keep up, and to make it better than it ever was. Come, let's all join together and give Normal a cheer for the spirit they have shown in the last six months.

SIDNEY ALEXANDER.

The School Community

The school community consists of the school and its pupils. To keep up the school community you come to school, be on time and do your lessons well.

There are many pupils in a school, and if one gets careless and does wrong, another person gets careless, too.

"Help the school and it will help you," is a good motto.

The members of the school community should work together and help each other in every way.

To speak good English is something everyone should learn.

Learn while you are in school.

IRA BLUE.

The Authors' Club

The Authors' Club has been organized for the children who can write stories, poems and jingles well. The members not only write stories, but they also help to launch campaigns in the interest of Good English, Good Writing and, in fact, in the interest of every worth-while movement in the school.

To become a member of the club you must write a story and give it to the president The story will then be read before the club and the members will vote whether or not they think the story is of the quality to justify admission to membership.

The Authors Club extends a cordial welcome to all children who are interested in writing.

JANET HARRIS

December, 1920

Candy Factory!

Who visited a candy factory recently? Ask Ross Jackson. He knows.

A page from a school paper printed in a commercial shop

CONJUGATIONS AND DECLENSION

Conjugation of the Verb *Be*

Present	Past	Past Participle
Am	Was	Been

Indicative Mood

PRESENT TENSE

Person	*Singular Number*	*Plural Number*
1	I am	We are
2	You are	You are
3	He is	They are

PAST TENSE

1	I was	We were
2	You were	You were
3	He was	They were

FUTURE TENSE

1	I shall be	We shall be
2	You will be	You will be
3	He will be	They will be

PRESENT PERFECT TENSE

1	I have been	We have been
2	You have been	You have been
3	He has been	They have been

PAST PERFECT TENSE

1	I had been	We had been
2	You had been	You had been
3	He had been	They had been

FUTURE PERFECT TENSE

1	I shall have been	We shall have been
2	You will have been	You will have been
3	He will have been	They will have been

SUBJUNCTIVE MOOD
(Often preceded by *if*, *though*, or *unless*)

PRESENT TENSE

Person	*Singular Number*	*Plural Number*
1	I be	We be
2	You be	You be
3	He be	They be

PAST TENSE

1	I were	We were
2	You were	You were
3	He were	They were

PRESENT PERFECT TENSE

1	I have been	We have been
2	You have been	You have been
3	He have been	They have been

PAST PERFECT TENSE

1	I had been	We had been
2	You had been	You had been
3	He had been	They had been

IMPERATIVE MOOD

PRESENT TENSE

2	Be (you)		Be (you)

INFINITIVES

PRESENT	PAST
To be	To have been

PARTICIPLES

PRESENT	PAST	PHRASAL PAST
Being	Been	Having been

Conjugation of the Verb Sing

Active Voice

INDICATIVE MOOD

PRESENT TENSE

Person	*Singular Number*	*Plural Number*
1	I sing	We sing
2	You sing	You sing
3	He sings	They sing

PAST TENSE

Person	*Singular Number*	*Plural Number*
1	I sang	We sang
2	You sang	You sang
3	He sang	They sang

FUTURE TENSE

1	I shall sing	We shall sing
2	You will sing	You will sing
3	He will sing	They will sing

PRESENT PERFECT TENSE

1	I have sung	We have sung
2	You have sung	You have sung
3	He has sung	They have sung

PAST PERFECT TENSE

1	I had sung	We had sung
2	You had sung	You had sung
3	He had sung	They had sung

FUTURE PERFECT TENSE

1	I shall have sung	We shall have sung
2	You will have sung	You will have sung
3	He will have sung	They will have sung

SUBJUNCTIVE MOOD

(Often preceded by *if*, *though*, or *unless*)

PRESENT TENSE

Person	*Singular Number*	*Plural Number*
1	I sing	We sing
2	You sing	You sing
3	He sing	They sing

PAST TENSE

1	I sang	We sang
2	You sang	You sang
3	He sang	They sang

PRESENT PERFECT TENSE

1	I have sung	We have sung
2	You have sung	You have sung
3	He have sung	They have sung

PAST PERFECT TENSE

Person	*Singular Number*	*Plural Number*
1	I had sung	We had sung
2	You had sung	You had sung
3	He had sung	They had sung

IMPERATIVE MOOD

PRESENT TENSE

2	Sing (you)	Sing (you)

INFINITIVES

PRESENT	PAST
To sing	To have sung

PARTICIPLES

PRESENT	PAST	PHRASAL PAST
Singing	Sung	Having sung

Passive Voice

The tenses of the passive voice are made by the addition of the past participle of a transitive verb to the various forms of the verb *be;* thus,

INDICATIVE

PRESENT

Person	*Singular Number*	*Plural Number*
1	I am chosen	We are chosen
2	You are chosen	You are chosen
3	He is chosen	They are chosen

The Declension of the Personal Pronoun

FIRST PERSON —*I*

Case	*Singular*	*Plural*
Nominative	I	we
Possessive	my or mine	our or ours
Objective	he, she, it	us

SECOND PERSON —*you*

Nominative	you	you
Possessive	you or yours	you or yours
Objective	you	you

THIRD PERSON —*he, she, it*

	Singular			*Plural*
	MASCULINE	FEMININE	NEUTER	ALL GENDERS
Nominative	he	she	it	they
Possessive	his	her	its	their or theirs
Objective	him	her	its	them

A LIST OF IRREGULAR VERBS

PRESENT FORM	PAST FORM	PAST PARTICIPLE
am	was	been
arise	arose	arisen
awake	awoke, awaked	awaked
begin	began	begun
bend	bent	bent
beseech	besought	besought
bid (command)	bade	bade
bid (offer)	bid	bid
bite	bit	bitten
blow	blew	blown
build	built	built
burn	burned, burnt	burned, burnt
burst	burst	burst
chide	chid, chided	chidden
choose	chose	chosen
cleave (split)	cleft, cleaved, clove	cleft, cleaved, cloven
come	came	come
curse	cursed, curst	cursed, curst
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt

Present Form	Past Form	Past Participle
eat	ate	eaten
flee	fled	fled
fly	flew	flown
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
gird	girt, girded	girt, girded
go	went	gone
hang	hung, hanged	hung, hanged
heave	heaved, hove	heaved, hove
hew	hewed	hewn
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
know	knew	known
lay	laid	laid
learn	learned, learnt	learned, learnt
lend	lent	lent
lie	lay	lain
light	lighted, lit	lighted, lit
meet	met	met
pay	paid	paid
rend	rent	rent
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
set	set	set
shake	shook	shaken

Present Form	Past Form	Past Participle
shine	shone	shone
shoe	shod	shod
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sling	slung	slung
slink	slunk	slunk
smell	smelled, smelt	smelled, smelt
smite	smote	smitten
sow	sowed	sown, sowed
speak	spoke	spoken
speed	sped	sped
spell	spelled, spelt	spelled, spelt
spend	spent	spent
spin	spun	spun
spring	sprang	sprung
steal	stole	stolen
sting	stung	stung
strew	strewed	strewn
stride	strode	stridden
strike	struck	struck, stricken (prostrated)
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swim	swam	swum
swing	swung	swung
take	took	taken

Present Form	Past Form	Past Participle
tell	told	told
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
wake	waked, woke	waked, woke
weave	wove	woven
weep	wept	wept
wring	wrung	wrung
write	wrote	written

RULES FOR PUNCTUATION

I. *Use a period:*

1. At the end of a declarative sentence that does not express strong feeling:

   The newspapers of today are the poor man's library.

2. After an abbreviation:

   Mr., Dr., Supt., Etc., St., Rev., Prof., Co.

January, Jan.	September, Sept.
February, Feb.	October, Oct.
March, Mar	November, Nov.
April, Apr.	December, Dec.
August, Aug.	
Sunday, Sun.	Thursday, Th.
Monday, Mon.	Friday, Fri.
Tuesday, Tues.	Saturday, Sat.
Wednesday, Wed.	
Mister, Mr.	Afternoon, P.M. or P.M.
Missis, Mrs.	Post Office, P. O.
Doctor, Dr.	Number, No.
Rural Route, R. R.	Forenoon, A.M. or A.M.
Post Office, P. O.	
Rural Free Delivery, R. F. D.	

Custom dictates that it is not good usage to write the abbreviations of Professor, Reverend, Captain, or General when used as titles.

3. After an initial:

J. G. Smith, Marie M. Jones.

II. *Use an interrogation point* (question mark):

1. At the end of an interrogative sentence:

Why are you going away?
How shall the traitor be punished?

III. *Use an exclamation point:*

1. At the end of an exclamatory sentence:

What a surprise!
Long live the king!

2. After any word or group of words that express strong feeling:

Alas! Mercy! Would that we could have been there!

IV. *Use a comma or commas:*

1. After the salutation in a friendly letter:

My dear Uncle, Dear Mother,

2. To separate words, phrases, or clauses in a series:

She was loving, kind, and gentle.
He is a fine man, honest in his business, loyal to his friends, and affectionate to his family.
The room was filled with sunshine, with laughter, and with joy.

3. To set off the words *yes*, *no* when used as part of an answer:

Yes, you may go.
No, I do not wish you to go.

4. To set off such expressions as *certainly*, *indeed*, *by all means*, etc.:

   Tell him, by all means, to act promptly.
   Certainly, it is our book.

5. To separate the parts of dates and addresses when used in sentences:

   On November 20, 1620, the Pilgrims landed.
   I refer you to Mr. Paul Goode, Chicago, Illinois.

6. To separate the names of a city and state when used in sentences or in addresses:

   The city of Portland, Maine, is seated on the hills.

7. After the name of a person or thing addressed:

   Mary, have you studied your lessons?

8. To set off a word that explains another word:

   John Smith, the very capable treasurer, was there.

9. To set off a modifying phrase if long, or a clause at the beginning of the sentence:

   With its flag flying and sails set, the ship sailed on.
   When winter comes, the days grow shorter.

10. To set off the clauses of a compound sentence unless they are short:

    Each member of the family regretted that most unfortunate affair of Tuesday, and all were agreed that every possible measure under the circumstances had been tried.

11. To indicate omission of words or letters:

    Washington was our first president; Adams, our second.

12. To set off a non-restrictive clause from the rest of the sentence:

    Mr. Smith, who is from the Cleveland Museum, will now address the audience.

13. To set off direct quotations:

"This," said John, "is my plan."
He cried, "Ship ahoy!"

V. *Use a semicolon:*

1. To separate the clauses of a compound sentence when they are long:

In the Civil War, the North felt that the cause for which it was struggling was one worthy of the most noble sacrifices; and the South, with equal devotion, held its cause to be one for which neither property nor life should be spared.

2. To separate the clauses of a compound sentence when the connective is omitted:

The rich have no need to worry; the poor must always carry a burden.

VI. *Use a colon:*

1. After the salutation in a business letter:

Gentlemen:

2. Before a long quotation, address, or speech:

As Mother often said to me:

3. Between the hours and minutes in indicating time:

The explosion occurred at 12:30.

4. After the formal introduction to an enumeration of items:

The achievements of the British navy are many:

VII. *Use a dash:*

1. To show a sudden change of thought, or of construction:

As we were going to—oh, dear, I've forgotten the name of the place.

VIII. *Use a hyphen:*

1. To join the parts of certain compound words:

   half-breed, rocking-chair, self-denial.

2. To separate the syllables of a word divided at the end of a line:

   The man at the window saw immedi-
   ately what was wrong.

3. In compound adjectives:

   Heart-breaking sorrow.

4. In compounds of *by:*

   By-products, by-way.

5. In compound figures:

   Twenty-seven souls.

6. In compounds of family words:

   Mother-in-law, sister-in-law.

IX. *Use an apostrophe:*

1. To show possession, singular and plural, and to show joint and separate ownership:

   The boy's hat is here.
   The boys' hats are here.
   The boy's and girl's teacher is here.
   The boys' and girls' teachers are here.

2. To show the omission of a letter or letters in a contraction:

   Can't, don't, doesn't, won't, shouldn't, wouldn't, couldn't, I'm, isn't, aren't, wasn't, weren't, I'll, you'll.

3. To show the plural of letters and figures:

   There are three *l*'s in that word. I saw three 7's.

X. *Use quotation marks:*

1. To inclose a direct quotation:

   John said, "What a dreary day!"

2. To inclose each part of a divided quotation:

   "Isn't it too bad," remarked John, "that we can't go?"

3. To inclose a quotation within a quotation:

   Grandfather says, "When I was a small boy, I heard Lincoln say, 'With malice for none; with charity for all.' "

4. In referring to the name of a book, poem, or play:

   I have read "Treasure Island" five times.

XI. *Use parentheses:*

1. To inclose a thought not grammatically connected with the main sentence:

   John said (and he was in earnest) that he wished never to see him again.

THE USE OF CAPITAL LETTERS

Use a capital to begin:

1. The first word of a sentence:

   Birds are interesting neighbors.

2. The first word of a direct quotation:

   Our teacher said, "Learn to do right."

3. Proper names and proper adjectives (the names of places when used to name materials are not capitalized; as, *brussels carpet, chinaware*):

   My brother, John, is very fond of Italian cooking.

4. Each important word in the title of a book, composition, etc.:

   "The Mill on the Floss" is a famous novel.

5. Titles of honor or office:

   I have seen General Pershing.

6. Names of direction when applied to particular localities:

   The South met the North in the Civil War.

7. Names of the days of the week, months of the year, and holidays:

   The first Monday in September is Labor Day.

8. All names referring to the Deity; as, *God, Father, Thou, He:*

   To God, alone, should we give thanks.

9. The words *I* and *O:*

   The child said, "O Mary, I wish I were going."

10. The first word following a colon when it is the first word of a sentence:

    Our meal differed from other meals in many ways: It was served in the open air.

11. The salutation and closing of a letter:

    Dear Madam,
    Yours sincerely,

12. The first word of each line of poetry:

    The stag at eve had drunk his fill,
    Where danced the moon on Monan's rill.

13. Such terms as Nature, and abstract ideas when spoken of as if they were persons:

    Old Mother West Wind came down the hill.

14. The names of political parties and of religious denominations:

    Republican, Democrat, Methodist, Baptist.

15. The names of particular buildings:

    Field Museum; County Court House.

THE DIAGRAM

The diagram is useful merely to bring before the eyes relationships which already have been thought out. Diagramming is not an end in itself. It is a quick way of expressing grammatical construction. When children begin to ask, "How shall I diagram this?" the teacher will know that children are not thinking about the relation of one word to another, and that diagrams should give place to analysis.

The Subject and the Predicate

Plants grow. Say to yourself: "*Grow* tells what is done. Therefore *grow* is the predicate." Then write on the diagram the predicate *grow* thus:

Say to yourself: "What grow? Plants. Therefore *plants* is the subject." Then write *plants* in its place on the diagram.

This is called **diagramming** a sentence. The process of finding the parts of a sentence is called **analysis.** Diagramming is one method of analysis.

The Object

Boys gather nuts. On the diagram the object is separated from the predicate by a vertical line; as:

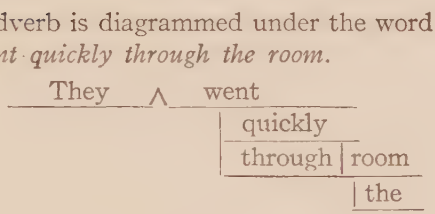
The Adjective

As an adjective modifies a noun, a place for it is made in the diagram under the word it modifies. In the sentence *Hard balls hurt little boys,* the adjective *hard*

modifies the noun *balls*, and the adjective *little* modifies the noun *boys*. The sentence is diagrammed in this way:

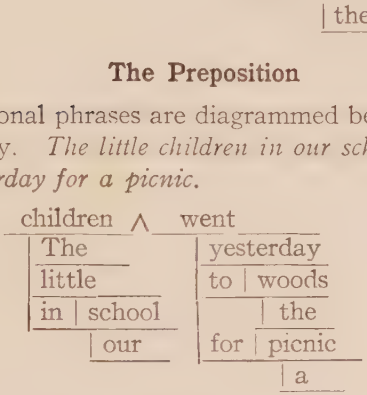
The Adverb

The adverb is diagrammed under the word it modifies. *They went quickly through the room.*



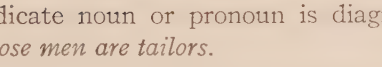
The Preposition

Prepositional phrases are diagrammed below the words they modify. *The little children in our school went to the woods yesterday for a picnic.*



Predicate Nominative

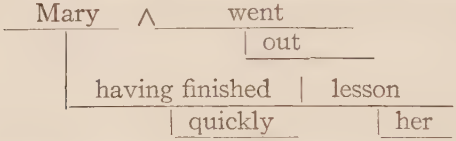
A predicate noun or pronoun is diagrammed in this way: *Those men are tailors.*



The slanting line points toward the subject, *men*, because the noun *tailor* names the same person as the subject.

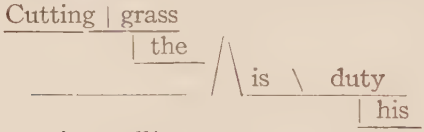
The Participial Phrase

Participles, like other adjective modifiers, are diagrammed below the words they modify. The object of a participle is diagrammed like the object of a verb; as, Mary, *having quickly finished her lesson*, went out.

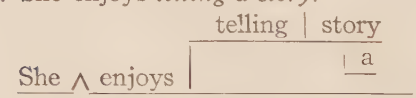


Gerunds are diagrammed on a separate line; as,

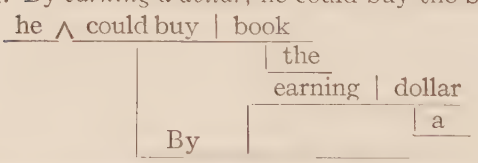
1. *Cutting the grass* is his duty.



2. She enjoys *telling a story.*

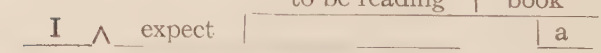


3. By *earning a dollar*, he could buy the book.

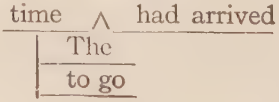


Infinitives are diagrammed like participles:

1. I expect *to be reading a book.*



2. The time *to go* had arrived.

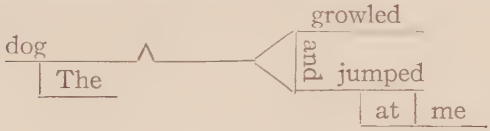


The Compound Subject

Mary and John are playing.

The Compound Predicate

The dog growled and jumped at me.



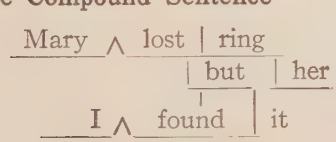
The Compound Object

I saw Jane and you.

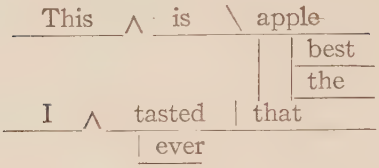
The Compound Predicate Nominative

The dress is red and white.

The Compound Sentence



The Complex Sentence



Drill Chart 1 — Pronouns

1. Is this for *him?* 2. It is for Mary and *me.* 3. Was it *he?* 4. It was Mary and *I.* 5. They gave it to Frank and *me.* 6. The apple was divided among Frank, *him,* and *me.* 7. I wonder if it was *she.* 8. He is heavier than *I.* 9. His cap is different from the one you bought for Harry and *me.* 10. Shall I divide it between Martha and *me?* 11. I whispered to John and *her.* 12. Was it you or *she* who sent it? 13. *We* girls will help Mary and *her.* 14. The lesson is not for *us* girls. 15. The quarrel is between Janet and *her.* 16. John, *he,* and *I* will read together. 17. The teacher spoke to *us* boys. 18. They gave the ball to Mary and *him.* 19. To *whom* were you calling? 20. *Whom* shall I choose?

Drill Chart 2 — *Doesn't, Don't*

1. *Doesn't* Mary like candy? 2. The baby *doesn't* know any better. 3. *Doesn't* it hurt you? 4. Why *doesn't* he come? 5. *Doesn't* she care? 6. He *doesn't* want to go there. 7. Mother *doesn't* wish you to do it. 8. The lesson *doesn't* seem hard. 9. *Doesn't* the wind blow hard? 10. *Don't* they play well?

Drill Chart 3 — *Sit, Sat, Sat, Sitting*

1. They *sit* near the front. 2. Where is he *sitting?* 3. They *sat* near the speaker. 4. He *had sat* there before.

5. Where shall we *sit?* 6. We *have sat* here all morning. 7. The dog *sits* patiently waiting. 8. We *shall have sat* here all day long.

Drill Chart 4—*Set, Set, Set, Setting*

1. Won't you *set* that down? 2. Where *have* you *set* it? 3. *Is* he *setting* it on the table? 4. He *may have set* it there last night. 5. Did he *set* it there? 6. He *had set* it there first. 7. John *set* it there just now. 8. The leader *set* the pace.

Drill Chart 5—*Lie, Lay, Lain, Lying*

1. The baby *lies* in its cradle. 2. It *has been lying* there for an hour. 3. *Has* she *lain* there long? 4. She *lay* there all morning. 5. John *was lying* on the grass. 6. Why *will* you *lie* abed so late? 7. It *had lain* in the snow all winter. 8. How long *has* it *lain* there? 9. *Lie* down, Fido. 10. *Lie* still, baby.

Drill Chart 6—*Lay, Laid, Laid, Laying*

1. Please *lay* this on the table. 2. Marie *has laid* it there. 3. She *is laying* it down. 4. John *laid* it there yesterday. 5. When will he *lay* it down? 6. He *lays* it down easily. 7. *Has* she *laid* her books away?

Drill Chart 7—*Teach, Learn*

1. He *teaches* me all the year. 2. I *taught* him to do that. 3. She *has taught* me arithmetic. 4. They *have learned* their lesson. 5. I *am learning* every day. 6. When will she *teach* me now? 7. Last year she *taught* my class. 8. When will you *teach* James? 9. I *taught* my dog many tricks. 10. He *learned* quickly.

Drill Chart 8—*Weren't*

1. We *were* playing. 2. You *were singing*, were you not? 3. Where *were* you? 4. You *weren't* told to stay away. 5. They *were* here a few minutes. 6. There *were* many pens lost. 7. *Weren't* the children playing there? 8. There *were* more than ten of us. 9. We *weren't* told what to do. 10. *Were* you calling me?

Drill Chart 9—*Do, Saw, Go, Run, Come*

1. What did you *do?* 2. I *did* nothing. 3. What *has* John *done?* 4. He *has done* nothing. 5. What *was* Marie *seeing?* 6. She *saw* a moving picture. 7. *Have* you ever *seen* the ocean? 8. I *have seen* the Atlantic Ocean. 9. Where *did* he go? 10. He *went* to school. 11. Where *have* the birds *gone?* 12. They *have gone* south. 13. What *were* you *running* for? 14. I *ran* to the fire. 15. How long *has* this clock *run?* 16. It *has run* for years. 17. When *are* you *coming?* 18. I *came* yesterday. 19. Why *have* they *come?* 20. They *have come for help.*

Drill Chart 10—*Eat, Ring, Give, Write, Draw*

1. What *were* you *eating?* 2. I *ate* an apple. 3. *Have* they *eaten* heartily? 4. They *have eaten* a large meal. 5. Who *rang* the bell? 6. The principal *rang* the bell. 7. Why *has* the bell *rung?* 8. The bell *has rung* for school. 9. What *did* you *give* your sister? 10. I *gave* her a doll. 11. Who *has given* him that? 12. His brother *has given* it to him. 13. *Are* you *writing* a theme? 14. I *wrote* it yesterday. 15. *Have* you *written* your friend? 16. I *have* not *written* him yet. 17. *Did* John *draw* this picture? 18. No, James *drew* it. 19. Why *has* he *drawn* it? 20. He *has drawn* it just for fun.

Drill Chart 11 — *Ride, Swim, Sing, Bring*

1. *Did* you *ride* to the lake? 2. We *rode* to the hills. 3. *Have* they ever *ridden* this way? 4. No, they *have* never *ridden* here. 5. *Did* John *go swimming?* 6. He *swam* in the river. 7. *Have* you *swum* in salt water? 8. I *have* always *swum* in fresh water. 9. *Did* they *sing* well? 10. They *sang* poorly. 11. *Have* they ever *sung* together? 12. They *have sung* together once. 13. Who *brought* you the message? 14. My friend *brought* it. 15. *Have* they *brought* their cousin with them? 16. They *have brought* their aunt.

Drill Chart 12 — *Throw, Climb, Catch, Choose*

1. Who *threw* that ball? 2. John *threw* it. 3. *Have* they *thrown* it far? 4. He *has thrown* it hard. 5. *Did* you *climb* into that high tree? 6. This boy *climbed* it. 7. *Have* they *climbed* the hill? 8. They *have* never *climbed* it. 9. *Did* you *catch* cold? 10. I *caught* a bad cold. 11. *Have* they *caught* the criminals? 12. They *have* never *caught* them. 13. Why *did* you *choose* this? 14. I *chose* it because I liked it. 15. *Have* they *chosen* a day yet? 16. They *have chosen* Wednesday.

Drill Chart 13 — Words to Substitute for *Ain't*

1. *Hasn't* he heard the news? 2. Mother *hasn't* heard. 3. Sister *hasn't* heard. 4. *Isn't* the snow beautiful? 5. *Aren't* you going with me? 6. Why *aren't* you ready? 7. *Isn't* it time to go to school? 8. They *aren't* waiting for me. 9. You *aren't* tired. 10. He *isn't* playing. 11. They *haven't* worked too hard. 12. I *haven't* played too long. 13. *Aren't* you willing to tell me? 14. She *isn't* here. 15. Mother *isn't* sleeping. 16. Baby *hasn't* any teeth.

Drill Chart 14—Agreement of Subject

1. Each helps his mother. 2. Neither side was satisfied. 3. Any one is able to do this. 4. One of the children speaks well. 5. I enjoy that kind of concert. 6. Those candies are the best. 7. This kind of fruit is sour. 8. These kinds should not be eaten. 9. The news is interesting. 10. The flock of sheep is here. 11. That kind of cherries is plentiful. 12. Several of the family were there. 13. None of these is right. 14. Both have been here before. 15. All are invited. 16. Many are expected. 17. He and I are hungry. 18. The boy or the girl knows the way. 19. Every person must do his duty. 20. Neither the child nor his brothers are there. 21. The mother with her two boys is here. 22. The boy with all his playmates was lost. 23. The secretary and treasurer makes his report tonight 24. You were chosen to speak, weren't you?

Drill Chart 15—*Ought*

1. You *ought* to do this. 2. You *ought* to have done this. 3. He *ought* not to make a mistake. 4. He *ought* not to have made a mistake. 5. It *ought* to be louder. 6. It *ought* to have been louder.

Drill Chart 16—*Those, Them*

1. Please let me have *this kind* of pen. 2. I do not like *those kinds* of flowers. 3. Mother buys *this sort* of gloves. 4. Do you think *these kinds* of roses beautiful? 5. Please give me *those blotters*. 6. *These kinds* of marbles are best. 7. Did *those handkerchiefs* please you?

THE INDEX

[*References are to page numbers.*]

Abbreviations, list of, 579
Acceptance of invitation, 464
Active voice, 544
Adams, Franklin P., quoted, 459
Address, nominative of, 329
Address on envelope, 492
Adjective, 142–146, 468–484, 561–564; appropriate, 149–155, 157–161, 458, 482; comparison, 470–474, 484–487; correct usage, 161, 162, 163, 164, 173, 175, 176, 179, 469, 484, 487; demonstrative, 468, 562; descriptive, 355, 468; 478, 561; diagramming, 586; distinguished from adverb, 173, 175, 319, 401, 404, 444, 461, 497, 498, 521, 524; exercises, 469, 494; indefinite, 469, 562; interrogative, 562; irregular, 472; limiting, 561; modified by adverb, 170; numeral, 563; overworked, 157, 254; picture word use, 149–152, 153, 164, 386, 391, 408, 478; possessive, 468, 562; predicate, 146; pronominal, 562; proper, 163
Adjective clause, 236, 240
Adjective phrase, 190
Adverb, 167–169, 493–499, 565–567; classification, 565; comparison, 495; correct usage, 173, 175, 176, 177, 179, 254, 319, 496, 497; diagramming, 587; distinguished from adjective, 173, 175, 319, 401, 404, 444, 461, 497, 498, 521, 524; distinguished from preposition, 194; exercises, 494; interrogative, 565; modifying adjective or adverb, 170; modifying verb, 167; relative, 514, 566; words that are adverbs and prepositions, 194
Adverbial clause, 237, 239, 566
Adverbial objective, 567
Adverbial phrase, 191
Advertisements, 488, 489
Agreement of pronoun with antecedent, 352–354, 357, 373, 380, 381, 401, 439, 469, 522
Agreement of verb with subject, 123, 195, 284, 285–287, 288, 299, 314, 315, 316, 375, 380, 381, 404, 434, 436–439, 442, 460, 488; *am, is, are, was, were*, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 523, 572; drill chart, 594; *somebody, anybody, each*, etc., 285, 375; special rules, 288, 436; when expletive is used, 288; when subject is collective noun, 300
Ain't, substitutes for, 593
Alcott, Louisa M., quoted, 406
Alphabet, making a rimed, 363
Am, is, are, was, were, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 523, 572
Among or *between*, 195
Analysis of sentences, 256–260
And-fault, 234, 245, 250, 252
Anecdotes, 136, 345
Antecedent, 351, 365, 366; agreement of pronoun, 352–354, 357, 373, 380, 381, 432, 439, 469, 522
Antonym, 150, 159, 340
Apostrophe, 583
Application, letter of, 489

Apposition, 331–335, 339; punctuation, 333, 336, 581
Are, *am*, *is*, *was*, *were*, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 523, 572
Article, 468, 562
As if or *like*, 520
Auxiliaries, 415, 434

Ballad study, 508–510
Bank check, 490
Be, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 523, 572
Beside or *besides*, 196
Better Speech Week, 61, 362
Between or *among*, 195
Book reviewing, 274, 467
Books to read, 50, 185, 223, 255, 298, 449, 467, 528
Brook's Song, The (poem), 110
Business forms, 490
Business letter, 128–133, 488–493

Calling Her Brood (story), 124
Capitalization, 584; exercises, 11, 13, 15, 64, 83, 135, 167, 178, 199, 214, 266, 383, 422, 523; of proper adjectives, 162; of proper nouns, 53
Captain John Paul Jones (story), 272
Cardinal numbers, 564
Case, 306–310; in pronouns, 313; nominative, 306; objective, 307; possessive, 306, 311, 313
Cataract of Lodore, The (poem), 120
Catfish, The (story), 125
Check, bank, 490
Chinese School, A (story), 184
Choosing a Pet (story), 114
Clause, 232–247, 476; adjective, 236, 240; adverbial, 237, 239, 566; combining clauses, 233, 234, 244–248, 250, 457, 458, 518–520; dependent or subordinate, 236; independent, 233; infinitive, 557–559; noun or substantive, 240; omission of connective or other part of, 240
Club, organizing a, 275
Collective noun, agreement with verb, 300, 437
Colon, 517, 582
Columbus (poem), 73
Comma, 243, 515, 519, 580
Comma-fault, 520
Common noun, 52
Comparison: imaginative, 474; of adjectives, 470, 484–487; of adverbs, 495
Complete predicate, 34
Complete subject, 34
Complete verb, 398
Complex sentence, 235–244; diagramming, 590; punctuation, 242
Composition, illustrative: Calling Her Brood, 124; Captain John Paul Jones, 272; Catfish, The, 125; Chinese School, A, 184; Choosing a Pet, 114; Double Embarrassment, A, 420; Embarrassing Experience, An, 377; Enchanted Waterfall, The, 384; Errand I Didn't Do, The, 7; Experiment, An, 388; Famous Natural Bridge, A, 180; Feeding the Birds, 456; Getting an Idea, 43; Grizzly's Sly Little Joke, A, 92; Harry's Fright, 264; He Got a View of the River and a Very Sore Head, 342; Helping Mother, 251; Helping to Paint, 227; How to Make a Smudge, 390; Just in Time, 48; Legend of the Anemone, The, 252; Lost Cap, A, 88; Lucky Boy, A, 250; Makers of the Flag, 215; My Experience with a Ghost, 44; My Favorite Book, 274; My First Fishing Trip, 90; Narrow Escape, A, 38; Once Too Often, 18; Pine Tree,

The, 290; Pretty Picture, A, 89; Sailing Trip, A, 62; School Spirit, 344; Showing Off a Dog, 176; Strange Animal, A, 12; Strange Ogre, A, 39; Traddles, 479; Unusual Ghost An, 87; Washington Crossing the Delaware, 510; What the Moon Saw, 59; What the Rats Did, 205; Wise Old Dan, 3

Composition, oral, 95, 182, 267; anecdote, 136, 345; beginning sentence to be interesting, 44, 46, 47, 75, 274; beginning sentence to give point of view, 3, 6, 12, and at intervals throughout the book; book reviewing, 274, 467; collecting and arranging material, 182, 185, 272, 296, 340, 427; completing sentences, 7, 273, 405; convincing speaking, 423; criticizing, 5, 6, 46, 126, 185, 222, 273, 296, 402, 458, and in connection with composition; describing accurately, 124; describing by comparison, 474; describing by contrast, 480; end of story to be kept in mind, 47, 75, 95, 121, 274, and at intervals throughout the book; exact meaning of words, 110–113, 150, 157, 273, 392, 511; explaining an experiment, 387–394; expressive adjectives, 150, 157; expressive verbs, 112; facts to be told in order, 89, 220, 273, 392, 511; giving directions, 392; imaginative details, 504; inverted order, 46; making a play, 116, 215, 363, 445; memory work, 76; parts of a story, 90, 202; picture study, 155, 202, 408, 504; plot, 447; poem study, 72, 110, 138, 409, 466, 506, 605–624; point of the story, 3, 6, 19, 75; revising, 126, 135, 182, 185, 273, 425, 449, 467, 512; subjects, 5, 6, 12, 18, 45, 46, 48, 75, 91, 93, 94, 95, 121, 125, 126, 135, 137, 140, 160, 182, 185, 202, 206, 218, 221, 254, 272, 277, 389, 393, 424, 425, 449, 481, 504, 511, 527, 528; suspense, 44, 136; variety in expression, 274, 386, 476

Composition, types of: ballad writing, 508–510; conversation, 114–116, 481; convincing, 272, 274, 344, 423–425, 465; description, 124, 149, 152, 153, 183, 185, 481; dialogue, 116; dramatization, 116, 215, 363, 445–447; editorials, 344; explanation, 218–222, 387–394; letter writing, 65–72, 94, 97, 116, 127, 128–133, 138, 199–202, 406, 463–465, 488–493; report making, 272, 467; story-telling, 90, 92, 136, 140, 252, 347, 504

Composition, written: ballads, 509; blackboard work, 19, 47, 48, 71, 83, 96, 119, 133, 141, 163, 183, 204, 223, 247, 289, 331, 356, 383, 394, 402, 442, 457, 494; clearness in sentences, 83, 193; collecting and arranging material, 183, 272, 296, 427; context, 139; conversation, 114–116, 448; criticizing, 13, 14, 19, 47, 49, 72, 248, 296, 297, 320, 321, 356, 458, 467, 499, 512, and in connection with composition; describing by contrast, 149; editorials, 344; expressive adjectives, 152, 153; expressive verbs, 110; good form, 13, 268; interest, 321, 458; inverted order, 39; jingles, 113, 214, 363; jokes, 345; making a play, 117, 215, 363, 445; newspaper items, 347; opportunity work, 49, 76, 116, 138, 155, 255, 297, 321, 347, 394, 411, 508; outline, 90, 140, 179,

Composition written: outline (*continued*): 89, 90, 92, 140, 202, 221, 254, 422; poetry, 411, 509; revising, group, 14, 19, 40, 46, 47, 49, 71, 94, 96, 119, 133, 140, 141, 163, 183, 204, 207, 223, 247, 249, 250, 320, 356, 394, 402, 432, 442, 486, 499; revising, individual, 13, 47, 75, 94, 96, 116, 127, 128, 136, 138, 155, 161, 164, 177, 202, 222, 234, 248, 252, 290, 296, 297, 298, 325, 343, 378, 383, 402, 443, 458, 475, 518, 520; slogans, 363; subjects, 13, 114, 115, 117, 127, 136, 138, 140, 151, 155, 161, 183, 218, 222, 274, 294, 296, 320, 343, 356, 391, 427, 448, 459, 486, 509, 528; writing for a magazine, 50
Compound noun: possessive forms, 57
Compound object, 32; diagramming, 589
Compound personal pronoun, 349
Compound predicate, 31; diagramming, 589
Compound predicate nominative: diagramming, 589
Compound relative pronoun, 367
Compound sentence, 230–235; diagramming, 589; punctuation, 233, 515
Compound subject, 31; diagramming, 589
Conjugation, 430, 546–548, 572–575; emphatic form, 548; progressive form, 548
Conjunction, 207–212, 512–515; coördinate, 513; correct usage, 212, 228, 233, 234, 244–247, 250, 288, 436, 518, 520; correlative, 514; distinguishing between preposition and, 211; subordinate, 513
Connective, 211; omitted in clauses, 240
Construction, 326
Contests, 15, 53, 63, 347, 357, 361, 447, 457
Contraction, 279, 340, 583
Conversation, 114–116, 448
Coördinate conjunction, 513
Correct usage: agreement of pronoun with antecedent, 352–354, 357, 373, 380, 381, 439, 469, 522; agreement of verb with subject, 123, 195, 284, 285–287, 288, 299, 314, 315, 316, 375, 380, 381, 404, 434, 436–439, 442, 460, 488; *as if* or *like*, 212, 228, 520; *as* or *than*, 520; *be*, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 523, 572; *beside*, 196; *between*, 195, 196; comparison of adjectives and adverbs, 485; confusion of adjective and adverb, 173, 175, 319, 401, 404, 461, 497, 498, 521; confusion of past and past participle verb forms, 41, 61, 83, 84, 164, 165, 177, 213, 228, 290, 359, 441, 443; confusion of subject and object pronouns, 81, 85, 117, 227, 318, 319, 320, 331, 335, 336, 337, 338, 339, 357, 376, 379, 401, 403, 460, 487, 498, 502, 520, 526; *different from*, 196; do, 286, 318, 359, 420, 432, 442, 443, 592; *do*, 286, 318, 359, 420, 432, 442, 443, 592; *doesn't* or *don't*, 316, 337, 404, 433, 439, 590; drills, 41, 61, 84, 121, 164, 177, 195, 213, 227, 290, 317, 337, 357, 368, 379, 403, 421, 443, 459, 497, 502; in joining clauses, 518, 520; *in* or *into*, 196; irregular verbs, 525, 590–594; *lie* or *lay*, 503, 591; *may* or *can*, 460; miscellaneous words, 41, 179, 198, 215, 292, 337, 338, 358, 403, 404, 439, 460, 461, 487, 498, 521, 590–593; *ought*, 461, 594; *rise* or *raise*, 503; *shall* or *will*, 434, 462; *sit* or *set*, 84,

113, 165, 357, 396, 420, 503, 590, 591; *teach* or *learn*, 177, 213, 291, 420, 591; *this, that, these, those, them*, 161, 179, 381, 443, 594; verbs, 526; *wait for* or *wait on*, 196; *weren't*, 592; *who, whose, whom*, 368, 374, 376, 381. *See also* Correct usage under each part of speech
Correlative conjunction, 514
Criticism, points of, 7, 47, 49, 163, 296, 297, 320, 321, 356, 458, 467, 499, 512

Dash, 518, 582
Declarative sentence, 16, 21
Declension of personal pronouns, 532, 575
Definite article. *See* Article
Degree. *See* Comparison
Demonstrative adjective, 562
Demonstrative pronoun, 539
Description, 124, 149, 152, 153, 160, 183, 185, 474, 478–482
Descriptive adjective, 482, 561
Diagramming, 586–590
Dialogue, 116
Dickens, Charles, quoted, 262, 479
Dictation exercises, 60, 214
Different from, 196
Direct address, nominative of, 328; punctuation, 329, 581
Direct object, 327
Directions, how to give, 392
Do, 286, 318, 359, 420, 432, 442, 443
Doesn't or *don't*, 316, 337, 404, 433, 439, 590
Double Embarrassment, A (story), 420
Double negative, 293, 487, 497, 503
Dramatization, 116, 215, 363, 445
Drill charts, 590–594

Editorials, 244
Embarrassing Experience, An (story), 377
Emphatic form, 548
Enchanted Waterfall, The (story), 384
Enunciation drills, 43, 64, 87, 120, 166, 179, 214, 229, 291, 405, 459
Envelope, form of address, 492
Errand I Didn't Do, The (story), 7
Errors, plans for recording, 41, 60, 118
Exclamation point, 580
Exclamatory sentence, 16; finding subject and predicate, 28; punctuation, 580
Experiment, An (story), 388
Expletive, 288, 496

Famous Natural Bridge, A (story), 180
Feeding the Birds (story), 456
Feminine gender. *See* Gender
Figure of speech, 475
Flanders Fields, In (poem), 466
Founding of Pennsylvania, The (story), 199
Funny section of newspaper, 345
Future perfect tense. *See* Tense
Future tense. *See* Tense

Garland, Hamlin, quoted, 152
Gender, 302–305
Gerund, 553; modifiers, 554, 555; phrase, 555
Getting an Idea (story), 43
Grammar, general review of, 256–268, 522–528
Grizzly's Sly Little Joke, A (story), 92

Hale, Edward E., quoted, 378
Harry's Fright (story), 264
Hasegama, T., quoted, 384
He Got a View of the River and a Very Sore Head (newspaper item), 342
Heading of a letter, 65
Helpers. *See* Auxiliaries
Helping Mother (story), 251
Helping to Paint (story), 227

Holmes, Oliver W., quoted, 409
Homonyms, 62, 121, 360
How to Make a Smudge (story), 390
Hyphen, 583

I, capitalized, 585
Imperative mood, 541–543
Imperative sentence, 16; finding subject and predicate, 28
Impersonal subject, 569
In Flanders Fields (poem), 466
In or *into*, 196
Indefinite adjective, 469, 562
Indefinite article, 562
Indefinite pronoun, 469, 537
Independent part, 329
Indicative mood, 541–543
Indirect object, 326–328, 335
Infinitive, 556; predicate noun, 557; predicate objective, 559; sign, 556; subject, 558
Infinitive clause, 557–559
Infinitive phrase, 557–559
ing, words ending in, 120, 197
Interesting beginning sentence, 274
Interjection, 224, 568; punctuation, 337, 580
Interrogation point, 16, 580
Interrogative adjective, 562
Interrogative adverb, 565
Interrogative pronoun, 369; correct usage, 369, 374, 381; distinguished from relative, 535
Interrogative sentence, 16; finding subject and predicate, 28; punctuation, 580
Intransitive verb, 396
Inverted order, 26, 39, 287
Invitation, letter of, 463–465
Irregular verb: correct usage, 41, 61, 83, 84, 113, 123, 165, 177, 213, 228, 284, 290, 359; drill charts, 590–594; list, 412, 576–579
Irving, Washington, quoted, 478
Is, *am*, *are*, *was*, *were*, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 524, 572
It: impersonal use, 569
Its or *it's*, 86, 469

Jingles, 113, 214, 363
Joint ownership, possessive forms, 311, 583
Jokes, 136, 345
Jones, Captain John Paul (story), 272
Just in Time (story), 48

Keyser, Leander, quoted, 456
Kingsley, Charles, quoted, 125

Lane, Franklin K., quoted, 215
Learn or *teach*, 291, 420, 591
Legend of the Anemone, The (story), 252
Legends, 254, 255
Letter writing, business, 128–133, 488–493; accuracy, 128; advertisement, 488, 489; book order, 130; change of address, 131; complaint, 130; exercises, 132, 133, 491; order for goods, 129; outside address, 492; reply to complaint, 131
Letter writing, friendly, 65–71, 321–325, 406, 463–465; accompanying a gift, 200, 406; apology, 199; collections, 324; examples, 66–68, 322, 323, 324, 406, 407, 440, 463; exercises, 70, 71, 94, 97, 116, 127, 138, 200, 201, 202, 275, 325, 407, 463, 465; greeting, 407; how to make interesting, 69, 202; invitation, 463; outside address, 492; parts, 66–69; thanks, 407
Lie or *lay*, 61, 84, 113, 213, 291, 359, 396, 420, 421, 503, 591
Like or *as if*, 520
Linking verb, 398
Lost Cap, A (story), 88
Lucky Boy, A (story), 250

McCrae, John, quoted, 466
Magazine, publishing a, 340–347
Magazine, writing for a, 50

Makers of the Flag (story), 215
Masculine gender. *See* Gender
May or *can*, 460
Metaphor, 475
Miller, Joaquin, quoted, 73
Model paragraphs by authors of note: Daniel C. Beard, 205; John Burroughs, 124; Charles Dickens, 262, 479; Hamlin Garland, 152; Edward E. Hale, 378; Myrta M. Higgins, 219; Ellsworth Huntington, 184; Washington Irving, 478; David Starr Jordan, 125; Angela M. Keyes, 59; Leander Keyser, 89, 456; John Ruskin, 480; Robert Louis Stevenson, 322, 324, 407; Henry van Dyke, 218; Daniel Webster 423; John G. Whittier, 90
Model sentences, 153
Modification, 302
Mood, 541–543; imperative, 541; indicative, 541; subjunctive, 541
More or *most*, 471
My Experience with a Ghost (story), 44
My Favorite Book (story), 274
My First Fishing Trip (story), 90

Narrow Escape, A (story), 38
Negative, double, 293, 487, 497, 503
Neuter gender. *See* Gender
Newspaper, publishing a, 340–347
Nominative absolute, 552
Nominative case, 306
Nominative of address, 329
Nominative of exclamation, 330
Noun, 52–59, 326–335; adverbial objective, 567; apposition, 331–335; case, 306–310; collective, 299–301; common, 299; direct object, 327; gender, 302–305; indirect object, 326–328; modification, 302; nominative absolute, 552; nominative of address, 329; nominative of exclamation, 330; number, 54–59, 280; objective complement, 531; person, 280; possessive, 64, 122, 311, 312, 317, 340, 350; predicate nominative, 105–108; predicate objective, 559; proper, 53, 299; words that are nouns and verbs, 109
Noun clause, 240
Number: in nouns, 54–59, 280; in pronouns, 78, 278; in verbs, 102, 195, 281, 428
Numbers: cardinal, 564; ordinal, 564
Numeral adjective, 562, 563

Object, 32–34, 326–328; compound, 32; diagramming, 586; direct, 327; indirect, 326–328, 532; of preposition, 186; retained, 545; secondary, 545
Objective case, 307
Objective complement, 531
Old Ironsides (poem), 409
Once Too Often (story), 18
Opportunity work, 49, 76, 116, 138, 155, 255, 297, 321, 347, 394, 411, 508
Opposite. *See* Antonym
Optional work, 531–569
Oral composition. *See* Composition, Oral
Order, form for business, 129
Ordinal numbers, 564
Ought, 461, 594
Outline, 90, 179, 206, 220, 254, 284, 321, 387, 392, 422, 424, 511, 523

Paper, how to prepare a written, 570
Paragraph study, 4, 11, 12, 38, 44, 47, 48, 75, 88, 89, 124, 125, 149, 152, 180, 195, 218, 219, 227, 250, 251, 262, 264, 272, 274, 290, 304, 322, 323, 324, 342, 344, 348, 377, 378, 388, 420, 423, 456, 474, 477, 478,

Paragraph study (*continued*): 479, 480, 482, 483, 495. *See also* Model paragraphs by authors of note
Parenthesis, 584
Participial phrase, 551
Participle, 549–551; modifiers, 549; object, 549, 551; predicate nominative, 551
Parts of speech, 51, 377; adjective, 142–145, 468–484, 561–564; adverb, 167–169, 493–499, 565–567; conjunction, 207–212, 512–515; interjection, 224, 568; noun, 52–59, 326–335, 531; preposition, 186–188, 500–503; pronoun, 76–87, 278–280, 302, 306, 313, 348–357, 532–541; verb, 98–100, 395–402, 541–551; words that may be more than one part of speech, 109, 194, 225. *See also* each part of speech
Passive voice, 544
Past perfect tense. *See* Tense
Past tense. *See* Tense
Peacock, Thomas L., quoted, 138
Perfect tense. *See* Tense
Period, 275, 579; exercises, 10, 11, 15, 16, 19, 39, 43, 64, 83, 316, 383, 405, 422, 523, and at intervals throughout the book
Person: in nouns, 280; in pronouns, 278–280, 348; in verbs, 281, 428
Personal pronoun, 76–82, 348–350, 532; compound, 349; correct usage, 86, 108, 118, 166, 227, 318, 319, 320, 331, 335, 337, 338, 339, 354, 357, 373, 376, 379, 380, 401, 403, 460, 487, 498, 502, 520, 521, 524; declension, 532, 575; list, 279, 349
Phrase, 188–193; diagramming, 587, 588; gerund, 555; infinitive, 557; participial, 551; prepositional, 188–193, 476; verb, 24, 476
Picture study, 155, 202, 408, 504
Picture words, 149–152, 355, 386, 391, 408, 478
Pine Tree, The (story), 290
Plays, 116, 215, 218, 363, 445
Plot, 447
Plural number. *See* Number
Poems for study, 605–624; Brook's Song, The, 110; Cataract of Lodore, The, 120; Columbus, 73; In Flanders Fields, 466; Old Ironsides, 409; Priest and the Mulberry Tree, The, 138; Song of the Camp, The, 506
Poems, writing, 347, 411, 510
Point of the story, 3
Positive degree. *See* Comparison
Possessive adjective, 468
Possessive case, 85, 306, 311–313; exercises, 64, 312, 317, 340, 350, 376; punctuation, 583
Possessive noun, 311–313
Possessive pronoun, 85, 313; correct usage, 314, 317, 371, 376
Predicate, 21–24; complete, 34; compound, 29; diagramming, 586, 587, 589; how to find, 21; inverted order, 26; simple, 21; verb phrase, 24. *See also* Agreement of verb with subject.
Predicate adjective, 146–148
Predicate nominative, 105; diagramming, 587; of infinitive, 557; of participle, 551; of verbals, 453
Predicate objective, 559
Preposition, 186–198, 500–503; correct usage, 193, 194, 195–198, 317, 461, 525; diagramming, 587; distinguished from conjunction, 211, 212; *like*, 212, 228; unnecessary, 197; words that are adverbs and prepositions, 226
Prepositional phrase, 188–193, 476, 500–503

Present perfect tense. *See* Tense
Present tense. *See* Tense
Pretty Picture, A (story), 89
Priest and the Mulberry Tree, The (poem), 138
Progressive form, 548
Projects: Better Speech Week, 61, 362; corresponding with other schools, 325; gathering material for a special talk, 185, 272; keeping a notebook of errors, 41, 61; keeping a notebook of vivid words, 411; making a book for tourists, 183; making a book for unfortunate children, 294; making a book of camping directions, 222, 295; making book of experiments, 387; making a book of games, 222; making a book of gifts, 294; making a book of heroes, 274; making a book of observations, 127; making a book of occupations, 428; making a book of Safety First helps, 222, 295; making a book report, 274; making a plan for writing and receiving letters, 202; making a play, 116, 218; making a scrapbook, 296; organizing a club, 275; planning a program, 463; publishing a paper or magazine, 340–347; publishing a special edition, 347, 499; repeating sentences daily to correct errors, 41; story-writing contest, 347; writing a letter to a classmate, 70; writing a story, 321; writing for a magazine or paper, 50, 255
Pronoun, 76–86, 161, 278–280, 302, 306, 313, 348–357; agreement with antecedent, 352–354, 357, 373, 380, 381, 439, 469, 522; case, 306; classification, 540; compound personal, 85, 349, 354; compound relative, 367; correct use of personal, 210, 318, 319, 320, 331, 335, 337, 338, 339, 350, 354, 355, 356, 357, 373, 376, 379, 380, 401, 403, 460, 487, 498, 502, 520, 521, 522, 524, 526; declension of personal, 532, 575; demonstrative, 539; drill chart, 590; exercises, 378, 383, 458, 469, 539; gender, 302; indefinite, 375, 469, 537; interrogative, 369, 374, 535; list, 279, 349; number, 78, 278–280; person, 278–280; personal, 78–82, 86, 108, 118, 119, 166, 227, 348–350, 532; possessive, 85, 313, 371, 376; predicate nominative, 105–108; predicate objective, 540; relative, 364–367, 533, 535; subject and object, 79; subject of infinitive, 558. *See also* each kind of pronoun
Pronunciation drills, 43, 64, 87, 120, 123, 166, 179, 198, 214, 229, 291, 292, 340, 359, 404, 405, 444, 459, 488
Proper adjective, 163
Proper noun, 52; exercises, 53, 58, 59, 64, 135, 199
Public speaking, 7, 44, 267
Punctuation, 309, 330, 336, 447, 515–520, 579–584; exercises, 11, 19, 43, 60, 64, 83, 114, 122, 134, 167, 178, 214, 266, 316, 331, 334, 337, 383, 405, 422, 520, 523

Question, indirect, 535
Question mark. *See* Interrogation point
Quotation: direct, 535; indirect, 535
Quotation marks, 584; exercises, 43, 114, 135, 167, 178, 214, 266, 383, 423

Receipt, 490
Regrets, letter of, 464
Regular verb, 412

Relative adverb, 514, 566
Relative pronoun, 364–367, 533; antecedent, 365; compound, 367; distinguished from interrogative, 535
Retained object, 545
Revision of compositions. *See* Composition, written: revising
Robin Hood and Allen-a-Dale (poem) used for play outline, 466
Ruskin, John, quoted, 480

Said, verbs to substitute for, 448
Sailing Trip, A (story), 62
School paper, 340–347, 571
School Spirit (editorial), 344
Secondary object, 545
Self and *selves*, compounds of, 85
Semicolon, 517, 582
Sentence, 10, 230, 244; affirmative, 293; analysis, 256–260; beginning, 44, 47; closing, 47; completing, 10, 12, 14, 15, 19, 47, 405, and at intervals throughout the book; complex, 235, 242, 246; composing, 17, 18, 19, 24, 37, 54, 80, 102, 300, 313, 314, and at intervals throughout the book; compound, 230–235, 239; declarative, 16, 21; diagramming, 586, 589, 590; enlarging, 172, 194, 263; exclamatory, 16 (*see also* Exclamatory sentence); imperative, 16, 28; interrogative, 16 (*see also* Interrogative sentence); inverted order, 26, 39; model, 153; negative, 293; separating paragraphs into, 11, 43, 83, 214, 250, 383, 422, 523; simple, 10, 230
Separate ownership, possessive forms, 311, 583
Shall or *will*, 434, 462, 525
Showing Off a Dog (story), 176
Simile, 475
Simple sentence, 230
Simple subject, 21
Singular number. *See* Number
Sit or *set*, 84, 113, 165, 229, 357, 396, 420, 503, 590, 591
Song of the Camp, The (poem), 506
Speaking contest, 447
Speaking in public. *See* Public speaking
Specific terms, 386
Stevenson, Robert Louis, quoted, 322, 324, 407
Story-telling, 90, 92, 136, 140, 252, 347, 504
Strange Animal, A (story), 12
Strange Ogre, A (story), 39
Subject of sentence, 21–24; complete, 34; compound, 29; diagramming, 586, 589; finding, 21, 24, 25, 28, and at intervals throughout the book; inverted order, 26, 39; simple, 21, 35
Subjects. *See* Composition, oral: subjects; Composition, written: subjects
Subordinate conjunction, 513
Substantive clause. *See* Noun clause
Superlative degree. *See* Comparison
Synonym, 444

Taylor, Bayard, quoted, 506
Teach or *learn*, 177, 213, 291, 420, 591
Tennyson, Alfred, quoted, 17, 110
Tense, 415–420; future, 415; future perfect, 418; past, 415; past perfect, 418; present, 415; present perfect, 417
Test: on eighth-grade work, 522–528; on seventh-grade work, 260–268
Than or *as*, 520
Them or *those*, 161, 443, 594
There: as an adverb, 496; as an introductory word, 287, 496
This, that, these, those, 381

Thorndike list, words from, 42, 64, 123
Traddles (description), 479
Transitive verb, 395
Transposed order, 287

Unusual Ghost, An (story), 87

Van Dyke, Henry, quoted, 218
Verb, 98–105, 395–399; agreement with subject (*See* Agreement of verb with subject); auxiliaries, 415, 431, 434; *be*, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 523, 572; complete, 398; conjugation, 430, 432, 546–548, 572–575; correct use (*see* Correct usage); *do*, 286, 318, 359, 420, 432, 442, 443, 592; drill charts, 590–594; emphatic form, 548; exact, 110, 386, 402, 410, 458, 479; game, 122; intransitive, 396; irregular, 290, 412, 525, 576–579; linking, 398; mood, 541–543; not expressing action, 100, 105–108; number, 281, 316, 428; person, 281, 428; principal parts, 411; progressive form, 548; regular, 412; tense, 415–420; transitive, 395; words that are nouns and verbs, 109
Verb phrase, 24
Verbal, 450–456; modifier, 497; participle, 455; predicate adjective, 453; predicate noun, 453
Verbal phrase, 476
Vocation, choosing a, 425
Voice, 544–546

Wait on or *wait for*, 196
Was, were, am, is, are, 103, 123, 146, 288, 289, 314, 338, 371, 438, 460, 488, 524, 572
Washington Crossing the Delaware (ballad), 510
Webster, Daniel, quoted, 423
Weren't, 592
What the Moon Saw (story), 59
What the Rats Did (story), 205
Whittier, John G., quoted, 90
Who, whose, whom, 368, 374, 376, 381
Will or *shall*, 434, 462, 525
Wise Old Dan (story), 3
Word pictures, 152, 409, 478
Words of same sound but different spelling and meaning, 62, 121, 360
Writing with a purpose, 294
Written paper, how to prepare, 570

SELECTIONS FOR MEMORIZING AND STUDY

LIST OF SELECTIONS

1. The American's Creed, by William Tyler Page 609
2. The Bugle Song, by Alfred, Lord Tennyson 609
3. America the Beautiful, by Katharine Lee Bates 610
4. The Spires of Oxford, by Winifred M. Letts 611
5. Blow, Blow, Thou Winter Wind, by William Shakespeare .. 612
6. The Coming of the Spring, by Nora Perry 613
7. The Trailing Arbutus, by John Greenleaf Whittier 614
8. Hark! Hark! the Lark! by William Shakespeare 614
9. A Vagabond Song, by Bliss Carman 615
10. Waiting, by John Burroughs 615
11. Opportunity, by Edward Rowland Sill 616
12. Address at the Dedication of the Gettysburg National Cemetery, by Abraham Lincoln 617
13. A Visit from the Sea, by Robert Louis Stevenson 618
14. The Recessional, by Rudyard Kipling 619
15. Trees, by Joyce Kilmer 620
16. Breathes There the Man with Soul So Dead? by Sir Walter Scott 620
17. Patriotism, by Charles Emory Smith 621
18. Robin Hood and Allan-a-Dale 622

THE AMERICAN'S CREED

WILLIAM TYLER PAGE

I believe in the United States of America as a government of the people, by the people, for the people, whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign Nation of many sovereign States; a perfect Union, one and inseparable, established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its Constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

THE BUGLE SONG

ALFRED, LORD TENNYSON

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hark! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

AMERICA THE BEAUTIFUL[1]

KATHARINE LEE BATES

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!

[1]By permission of Katharine Lee Bates, published by Thomas Y. Crowell & Company.

America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

THE SPIRES OF OXFORD[1]

WINIFRED M. LETTS

I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against a pearl-gray sky.
My heart was with the Oxford men
Who went abroad to die.

The years go fast at Oxford,
The golden years and gay,
The hoary colleges look down
On careless boys at play.
But when the bugles sounded war
They put their games away.

They left the peaceful river,
The cricket-field, the quad,

[1] By permission of Dutton & Company.

The shaven lawns of Oxford,
To seek a bloody sod—
They gave their merry youth away
For country and for God.

God rest you, happy gentlemen,
Who laid your good lives down,
Who took the khaki and the gun
Instead of cap and gown.
God bring you to a fairer place
Than even Oxford town.

BLOW, BLOW, THOU WINTER WIND

WILLIAM SHAKESPEARE

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

THE COMING OF THE SPRING[1]

NORA PERRY

There's something in the air
That's new and sweet and rare—
A scent of summer things,
A whir as if of wings.

There's something too that's new
In the color of the blue
That's in the morning sky,
Before the sun is high.

And though on plain and hill,
'Tis winter, winter still,
There's something seems to say
That winter's had its day.

And all this changing tint,
This whispering stir and hint
Of bud and bloom and wing,
Is the coming of the spring.

And to-morrow or to-day
The brooks will break away
From their icy, frozen sleep,
And run and laugh and leap.

And the next thing, in the woods,
The catkins in their hoods
Of fur and silk will stand,
A sturdy little band.

[1] Copyright, 1891, by Nora Perry. By permission of Little, Brown & Company, authorized publishers.

THE TRAILING ARBUTUS

JOHN GREENLEAF WHITTIER

I wandered lonely where the pine-trees made
Against the bitter East their barricade,
  And, guided by its sweet
Perfume, I found, within a narrow dell,
The trailing spring flower tinted like a shell
Amid dry leaves and mosses at my feet.

From under dead boughs, for whose loss the pines
Moaned ceaseless overhead, the blossoming vines
  Lifted their glad surprise,
While yet the bluebird smoothed in leafless trees
His feathers ruffled by the chill sea-breeze,
And snow-drifts lingered under April skies.

As, pausing, o'er the lonely flower I bent,
I thought of lives thus lowly, clogged and pent,
  Which yet find room,
Through care and cumber, coldness and decay,
To lend a sweetness to the ungenial day,
And make the sad earth happier for their bloom.

HARK! HARK! THE LARK!

WILLIAM SHAKESPEARE

Hark, hark! the lark at heaven's gate sings,
  And Phoebus 'gins arise,
His steeds to water at those springs
  On chaliced flowers that lies;
And winking Mary-buds begin
  To ope their golden eyes:
With every thing that pretty bin,
  My lady sweet, arise:
    Arise, arise!

A VAGABOND SONG[1]

BLISS CARMAN

There is something in the autumn that is
native to my blood —
Touch of manner, hint of mood;
And my heart is like a rime,
With the yellow and the purple and the
crimson keeping time.

The scarlet of the maples can shake me
like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like a smoke upon
the hills.

There is something in October sets the
gypsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.

WAITING

JOHN BURROUGHS

Serene, I fold my hands and wait,
Nor care for wind, or tide, or sea;
I rave no more 'gainst time or fate,
For lo! my own shall come to me.

I stay my haste, I make delays,
For what avails this eager pace?

[1] From *More Songs from Vagabondia*, by Bliss Carman. Copyright, 1896, by Bliss Carman and Richard Hovey. Reprinted by permission of the publishers, Small, Maynard & Company.

I stand amid the eternal ways,
And what is mine shall know my face.

Asleep, awake, by night or day,
The friends I seek are seeking me;
No wind can drive my bark astray,
Or change the tide of destiny.

What matter if I stand alone?
I wait with joy the coming years;
My heart shall reap where it has sown,
And garner up its fruit of tears.

The waters know their own, and draw
The brook that springs in yonder height;
So flows the good with equal law
Unto the soul of pure delight.

The stars come nightly to the sky;
The tidal wave unto the sea;
Nor time, nor space, nor deep, nor high,
Can keep my own away from me.

OPPORTUNITY [1]

EDWARD ROWLAND SILL

This I beheld, or dreamed it in a dream:—
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,

[1] By permission of, and by special arrangement with, Houghton Mifflin Company, authorized publishers.

And thought, "Had I a sword of keener steel—
That blue blade that the king's son bears,—but this
Blunt thing—!" he snapt and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore, bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

GETTYSBURG ADDRESS

ABRAHAM LINCOLN

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war; testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—

that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, and for the people, shall not perish from the earth.

A VISIT FROM THE SEA

ROBERT LOUIS STEVENSON

Far from the loud sea beaches
  Where he goes fishing and crying,
Here in the inland garden,
  Why is the sea-gull flying?

Here are no fish to dive for;
  Here is the corn and lea;
Here are the green trees rustling.
  Hie away home to the sea!

Fresh is the river water
  And quiet among the rushes;
This is no home for the sea-gull,
  But for the rooks and thrushes.

Pity the bird that has wandered!
  Pity the sailor ashore!
Hurry him home to the ocean,
  Let him come here no more!

High on the sea-cliff ledges
  The white gulls are trooping and crying;
Here among rooks and roses,
  Why is the sea-gull flying?

THE RECESSIONAL[1]

RUDYARD KIPLING

God of our fathers, known of old,
  Lord of our far-flung battle line,
Beneath whose awful hand we hold
  Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies;
  The captains and the kings depart:
Still stands Thine ancient sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called, our navies melt away;
  On dune and headland sinks the fire:
Lo, all our pomp of yesterday
  Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

If, drunk with sight of power, we loose
  Wild tongues that have not Thee in awe,
Such boastings as the Gentiles use,
  Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
  In reeking tube and iron shard,

[1] From *The Five Nations*. Copyright 1903. By permission of Rudyard Kipling and Doubleday Page & Company, authorized publishers.

All valiant dust that builds on dust,
And guarding, calls not Thee to guard,
For frantic boast and foolish word—
Thy Mercy on Thy people, Lord!

TREES[1]

JOYCE KILMER

I think that I shall never see
A poem lovely as a tree.

A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;

A tree that looks at God all day
And lifts her leafy arms to pray;

A tree that may in summer wear
A nest of robins in her hair;

Upon whose bosom snow has lain;
Who intimately lives with rain.

Poems are made by fools like me,
But only God can make a tree!

BREATHES THERE THE MAN WITH SOUL SO DEAD?[2]

SIR WALTER SCOTT

Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!

[1] Used by permission of George H. Doran Company.
[2] From *The Lay of the Last Minstrel.*

Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd,
From wandering on a foreign strand!
If such there breathe, go, mark him well:
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim:
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonour'd, and unsung.

PATRIOTISM

CHARLES EMORY SMITH

The sentiment of patriotism naturally enshrines itself in the supreme crisis of its trial and triumph, and in its supreme personal types. With Americans it turns instinctively to the two master epochs and the two master heroes of our history. Each epoch developed illustrious leaders. The period of the Civil War and its preparatory struggle was resplendent with its matchless group of marvelous men who have commanded the admiration of the world. Out of Illinois, untrained, untutored, except in the self-communion of his own great soul, came the God-given Chieftain to whom the acknowledged princes of statesmanship and oratory were fain to yield the sceptre of supremacy, and whose serene faith and sublime inspiration and almost divine prescience have not been surpassed in all the long and glowing story of liberty's march and humanity's progress.

The love of country is a flame that burns in every true heart. But country is not simply rock and dell, or blooming field or stately structure; it is not alone material or geographical. It was not the glory of the Parthenon that kindled the passion of the Athenian. It was not the grandeur of the towering Alps that moved Winkelried to gather in his breast the sheaf of Austrian spears, and through his own sacrifice make a triumphal pathway for his struggling compatriots. It was not the gleaming heather, or the bonnie blue lakes of the highlands, loved as they were, which fired "the Scots who ha' with Wallace bled." The inspiration of these glorious deeds was the love of liberty and the pride of principle which found their home in the mountain fastness and in the classic grove. The Greece and Switzerland and Scotland which held the devotion of their sons were not the outward symbol but the inward life and the historic character which stamped their attributes and their aspirations.

And so our country, in its true significance, means its essence and not simply its substance. The American Republic is not domain; it is not power; it is not wealth; it is embodied liberty regulated by law; it is liberty resting upon organized institutions, through which society and civilization may blossom into their fullest and fairest flower.

ROBIN HOOD AND ALLEN-A-DALE

1. Come listen to me, you gallants so free,
   All you that love mirth for to hear,
   And I will you tell of a bold outlaw,
   That lived in Nottinghamshire.

2. As Robin Hood in the forest stood,
All under the greenwood tree,
There was he ware of a brave young man,
As fine as fine might be.

3. The youngster was clothed in scarlet red,
In scarlet fine and gay,
And he did frisk it over the plain,
And chanted a roundelay.

4. As Robin Hood next morning stood,
Amongst the leaves so gay,
There did he espy the same young man
Come drooping along the way.

5. The scarlet he wore the day before,
It was clean cast away;
And every step he fetched a sigh,
"Alack! and a well-a-day!"

6. Then stepped forth brave Little John,
And Nick the miller's son,
Which made the young man bend his bow,
When as he see them come.

7. "Stand off! stand off!" the young man said;
"What is your will with me?"
"You must come before our master straight,
Under yon greenwood tree."

8. And when he came bold Robin before,
Robin askt him courteously,
"O hast thou any money to spare
For my merry men and me?"

9. "I have no money," the young man said,
"But five shillings and a ring;
And that I have kept this seven long years,
To have it at my wedding.

10. "Yesterday I should have married a maid,
But she is now from me ta'en,
And chosen to be an old knight's delight,
Whereby my poor heart is slain."

11. "What is thy name?" then said Robin Hood;
"Come tell me, without any fail":
"By the faith of my body," then said the young man,
"My name it is Allen-a-Dale."

12. "What wilt thou give me," said Robin Hood,
"In ready gold or fee,
To help thee to thy truelove again,
And deliver her unto thee?"

13. "I have no money," then quoth the young man,
"No ready gold nor fee,
But I will swear upon a book
Thy true servant for to be."

14. "How many miles is to thy truelove?
Come tell me without any guile":
"By the faith of my body," then said the young man,
"It is but five little mile."

15. Then Robin he hasted over the plain,
He did neither stint nor lin,
Until he came unto the church
Where Allen should keep his wedding.

16. "What dost thou do here?" the bishop he said,
"I prithee, now tell to me":
"I am a bold harper," quoth Robin Hood,
"And the best in the north country."

17. "O welcome, O welcome," the bishop he said,
"That musick best pleaseth me":
"You shall have no musick," quoth Robin Hood,
"Till the bride and the bridegroom I see."

18. With that came in a wealthy knight,
Which was both grave and old,
And after him a finikin lass,
Did shine like glistering gold.

19. "This is no fit match," quoth bold Robin Hood,
"That you do seem to make here:
For since we are come unto the church,
The bride she shall chuse her own dear."

20. Then Robin Hood put his horn to his mouth,
And blew blasts two or three;
When four and twenty bowmen bold
Came leaping over the lea.

21. And when they came into the church-yard,
Marching all on a row,
The first man was Allen-a-Dale,
To give bold Robin his bow.

22. "This is thy truelove," Robin he said,
"Young Allen, as I hear say;
And you shall be married at this same time,
Before we depart away."

23. "That shall not be," the bishop he said,
"For thy word shall not stand;
They shall be three times asked in the church,
As the law is in the land."

24. Robin Hood pulled off the bishop's coat,
And put it upon Little John;
"By the faith of my body," then Robin said,
"This cloath doth make thee a man."

25. When Little John went into the quire,
The people began for to laugh;
He asked them seven times in the church,
Lest three times should not be enough.

26. "Who gives me this maid," then said Little John;
Quoth Robin, "That do I,
And he that doth take her from Allen-a-Dale
Full dearly he shall her buy."

27. And thus having ended this merry wedding,
The bride looked as fresh as a queen,
And so they returned to the merry greenwood,
Amongst the leaves so green.

B. H. Gr

Arith

His

Gram

Reading

Civics

Spelling

Find 7 mile
4 simple
sim Comparison
Mute letters
her heart was in
her mouth

Infinitive to be
to go

Parts adj.
Gram. Noun

Don't be that Way
In my Little Red Book
Love Walked Right In

P. 145

309-Tlo 16

P. 304-305
Reviews

P. 558
5 H.

Catherine
Palmer/Paper
Your paraphrophis

Page 198
Page 315 a back